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Video Review™

MARCH 1988

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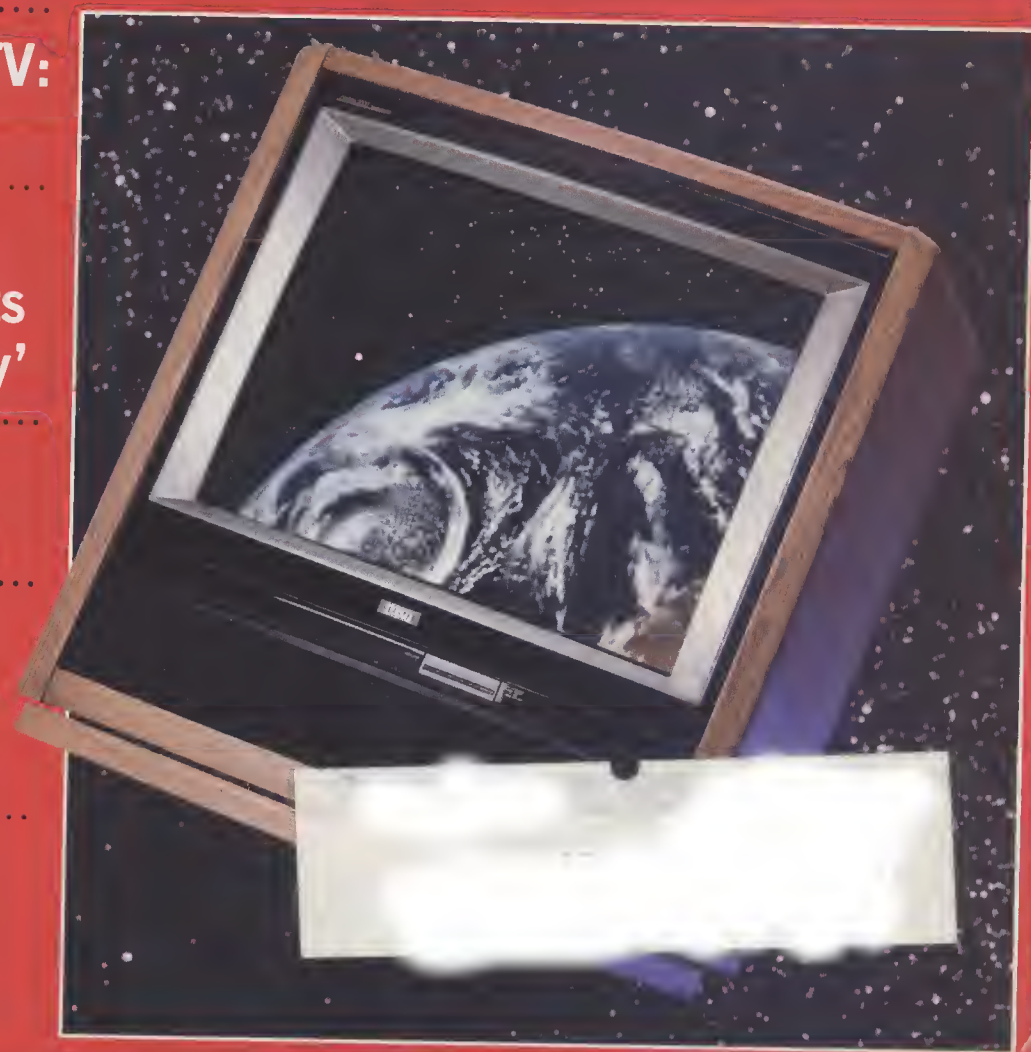
TELEVISION FOR THE YEAR 2000

►
**High-Definition TV:
In Sight At Last**
►

►
**Buyer's Guide:
High-Tech TV Sets
Are 'Future-Ready'**
►

►
**VCR Stunner:
SONY GOES VHS!**
►

►
**Buyer Beware:
Tapes That Could
Wreck Your VCR**
►





The Sony Handycam Pro. So

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When you put yourself behind the new Sony Handycam Pro™ camcorder, you'll discover that suddenly, video has taken on a new dimension.

You'll discover images that are crisp. Accurate. Amazingly close to reality.

And, you'll discover the freedom to explore these images to the limits of your imagination.

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Nowhere are the benefits more clearly articulated than through its variable speed shutter, which goes from 1/60 to 1/2000 of a second with a succes-

sion of steps in between. So whether you use it to freeze a drop of water, catch a burning fastball, or stop a hummingbird, you'll capture the moment with stunning clarity and control.

YOU WON'T MISS A SINGLE DROP.

The Handycam Pro CCD-V9 is a technologically gifted camcorder, engineered to offer purity in video as never before. At its heart beats an advanced imaging system: a high-density Charge Coupled Device (CCD) that possesses a full 380,000 pixels for vivid con-



trast. Add the new RGB color process, and you get exceptionally balanced color performance and overall stirring resolution.

Even when lighting conditions are less than favorable, it performs more than admirably, offering you impressive images in light as low as the 5 lux provided by one candle.

What's more, its 12-72mm, 6:1 zoom lens with macro focusing gives you incredible flexibility over whatever you choose to shoot, whether you focus from fractions of an inch to infinity.

ALL THIS IN THE PALM OF YOUR HAND.

The 8mm format allows for an



advanced, it even freezes water.

extraordinarily balanced, precision camcorder that weighs a scant 2 lbs. 7 oz.*

But its smallness is very deceiving.

For the Handycam Pro is endowed with features you'd expect from cameras twice its size—in-camera playback, freeze, slow motion and frame-by-frame advance. (All without noise, obviously.) Features that, in fact, allow you to truly realize the benefits of a variable speed shutter.

The Handycam Pro even excels in postproduction. Our Flying Erase™ head gives you smooth, noise-free transitions between scenes. Its Clean Insert Editing capability lets you add

new scenes without rainbow noise or glitches. And its handy Edit Switch minimizes picture detail loss when you transfer from one generation to another.

Add to this some of the best sound available, with High Fidelity rivalling many of the most advanced audio systems, and you get a camcorder that can only be called one thing: the new Sony Handycam Pro.

After all, when you consider what it has to offer, arguments for any other camcorder just won't hold water.

*Not including battery and cassette.

For additional information, circle No. 12 on Reader Service Card.

SONY
THE ONE AND ONLY.



MARCH 1988

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SHRIEKING EELS. TORTURE. SWORDFIGHTS. THE PIT OF DESPAIR. THE CLIFFS OF INSANITY. DATING SURE WAS TOUGH ONCE UPON A TIME.

It's a bent fairy tale. Complete with all the fencing, fighting, chases, escapes, and silly accents you'd expect. Plus one or two complete zingers only Rob Reiner (director of "The Sure Thing," "Stand By Me," and "This Is Spinal Tap") could dream up. 🎬🎬🎬 Roger Ebert calls it: "One of the funniest and most charming comedies I've seen in a long time. Two big thumbs up!" 🎬🎬🎬 Joel Siegel, of ABC-TV, enthuses: "It's thrilling, exciting, very funny and absolute magic. Don't miss it!" 🎬🎬🎬 The Princess Bride. It's no longer long ago and far away. In fact, it's now available **NELSON™** on videocassette and laser videodisc.



AVAILABLE ON VIDEOCASSETTE AND LASER VIDEODISC MARCH 30 1988.

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In Search Of Excellence

It's about time. We've been hearing talk about high-definition television (HDTV) for years now. In fact, the concept of a widescreen, ultra-high-quality system to replace today's broadcast format dates back to the early '70s. But research into HDTV, which had been simmering quietly for years, is suddenly off the back burner. TV broadcasters, cable companies and hardware makers have all begun to push for drastic changes in TV's most basic technology.

Unfortunately, the chorus for HDTV is anything but harmonious. As Martin Levine reports in this month's cover story, the various groups—and even different nations—involved in developing HDTV have conflicting agendas. Levine visited some of this country's top HDTV research labs to find out just when the super TV images of the future will make it to American sets.

While the approach of HDTV is good news for video users, it also leaves anyone in the market for a new TV set justifiably nervous. Will the high-tech TV set you buy today be obsolete if some form of HDTV arrives three or four years from now? In *Video Review's* annual Buyer's Guide to monitor/receivers, Gregory P. Fagan explores that sticky question and presents tips on choosing the best of what today's technology has to offer.

With all the progress in video technology lately, it's easy to forget that there are still some pitfalls awaiting unsuspecting consumers. In an alarming special report, "Caution: This Tape May Be Hazardous to Your VCR," David Hajdu investigates the growing threat that abused rental tapes and cruddy blanks pose to your equipment.

As this issue goes to press, most of *VR's* editorial staff is in Las Vegas covering the Winter Consumer Electronics Show. Many of the new products and technologies that will be reaching stores this year—and in years to come—are unveiled at the CES. We cover the show with editors and photographers to bring you the first word on tomorrow's technology today. We also bend our deadlines to deliver our special coverage in this issue, so you don't have to wait.

James B Meigs

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Videogames Begin Again And More On An 'Alien' Format

BETAZOIDS BEWARE

The new syndicated TV series *Star Trek: The Next Generation* has introduced Betazoids, aliens who are nice to look at, but rather soft in the head.

The letter from Joseph Bartolomeo in the December issue suggests that there may be human Betazoids as well. These individuals insist upon clinging to their nearly obsolete Beta formats with the same iron grip they no doubt have on their old eight-track systems. They sing a sanctimonious and somewhat pathetic tune about Beta's "superior quality," apparently unaware that the vastly superior Super VHS has entered the market.



Marina Sirtis: *Trek's* Betazoid belle.

Just as our parents had to abandon their beloved 78 rpm records, Betazoids must find the grace to admit they've chosen the wrong format. VHS owners have emerged as the clear winners in this silly debate, so we can afford to be generous. As British screenwriter T.E.B. Clarke once said: "It is harder to be a good winner than a good loser—one has less practice."

E.G. Wilson
Olds, Alberta,
Canada

UNFINISHED GAMES

I've been a subscriber for a few years now and have enjoyed your magazine very much. I was, however, disappointed with the arti-

cle in the December '87 issue on the new videogame systems.

Although I found the topic very interesting, I felt that the reviews were not very thorough. Descriptions of the systems themselves did not include such basic information as memory capacity, available functions and complete peripheral explications. Furthermore, several new systems—the Atari 7800, Worlds of Wonder's Action Max and Intellivision's System III—were completely ignored.

Also, reviewing just a few games per system is hardly adequate. I would suggest that a separate article be devoted to software.

David DuBois
Jericho, NY

LET THE GAMES BEGIN

Thank you for the useful article "The Great Videogame Shootout." It was very informative in describing the three systems involved and it strongly influenced my decision to buy the Sega Master System for \$99. I'd like to know if the game cartridges are expected to drop in price during '88. Nothing burns me more than paying \$50 for software that will be \$10 two months after Christmas.

Paul L. Newhart
Chesapeake, VA

• Due to more selective game licensing, fewer cartridges are being made available. Therefore, industry analysts don't expect Sega cartridge prices to fall dramatically after Christmas.

EQUIPMENT QUIPS

I wish you would stop printing photos of color patterns and reception shots off TV sets in your "Equipment Reviews" and stick with more useful information, like larger charts, graphs and scope patterns. With regard to VCRs, I would like to see sin² and bar, multiburst and color-bar patterns on wave form monitors—with photos that don't get lost in the printing process (where color is important).

Selected correspondence addressed to Video Review, 902 Broadway, New York, NY 10010, is printed in the "Letters" section, space permitting. VR reserves the right to edit and condense selections for publication. Sorry, no personal replies.

To keep novices informed, you should have a separate section every three months or so describing the more technical aspects of the tests. It's boring to read the same thing in each test from month to month.

Bruce Heatley
Buffalo, NY

POWER TO THE PEOPLE

It's unfortunate that Dr. Robert Schuller is placed in the same category as the televangelists merely because he has a televised religious service ("Pulling the Plug," November '87 VR). The *Hour of Power's* positive message is far different from any of the so-called televangelism



Dr. Robert Schuller: Powerful message?

shows. And the accountability of the Robert Schuller Ministries is above reproach.

May I suggest to your readers that they give themselves an invaluable gift? Watch the *Hour of Power* with Schuller next Sunday and see for yourselves!

Ray Lee
Alameda, CA

BEST FOR LEAST

I feel that the new Super VHS VCRs are being given a status of greatness they don't deserve. All they do is outdate our current TVs and camcorders, not to mention prerecorded movies and blank tapes.

A real accomplishment would be to come up with a VCR that can at least match our current NTSC standards and get the best out of the available prerecorded tapes without the expense involved.

Jesus A. Valentin
Worcester, MA □

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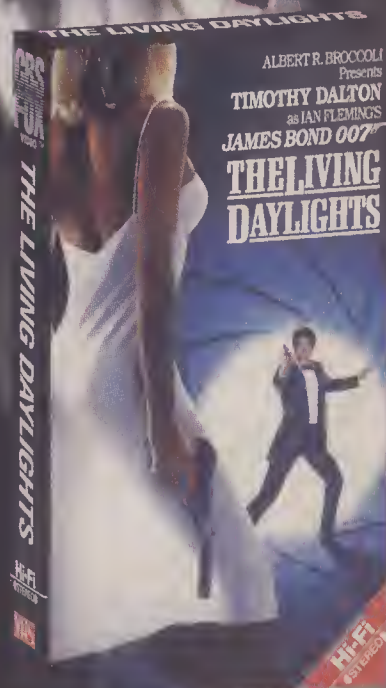
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lives on... in
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as he's never been played before.
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and who'll do the same to you.

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in a global game of wits that leaps
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He's got a new bag of tricks,
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the old Aston Martin, refitted
with a few extra "options".



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Whatever Happened To Marjoe, Huckleberry And Bud?

SUMMER SOLSTICE

A few years ago I saw a touching movie on cable called *Summer, Solstice* with Peter Fonda. I would really like to have a copy of it. Do you know if it's available on videocassette?

Terri Wyatt
Wichita Falls, TX

Two distributors in the Dallas area—Commtron at (214) 243-0808 and Ingram



Summer's Henry Fonda and Myrna Loy.

Home Entertainment at (214) 350-7500—handle this HBO Video title, so check with them to see who carries it in your town. And though we're quite fond of Peter, too, his dad Henry's the star of this one.

DONA FLOR

I would appreciate it if you could help me locate *Dona Flor and Her Two Husbands*.

J. Allman
Silverhill, AL

This 1978 Brazilian sex farce, starring Sonia Braga, is available from Warner Home Video, 4000 Warner Blvd., Burbank, CA 91522. The Facets Video catalog also offers the tape for mail order; just write to 1517 W. Fullerton Ave., Chicago, IL 60614, or call (800) 331-6197.

THE HOT ROCK

I would like to know if *The Hot Rock*, starring Robert Redford and George Segal, is available in any video format.

Adrienne Puttagio
Farmingdale, NY

CBS/Fox Video originally put this 1972 caper comedy on tape. The movie has since been placed on the company's moratorium list. You may, however, be able to find a copy in a store carrying older cassettes.

THE BLUE YONDER

For some time now I've been trying to find the Walt Disney adventure *The Blue Yonder*, starring Huckleberry Fox and Peter Coyote. Whatever happened to it?

Carlos I. Cuevas
Rio Piedras, PR

This 1985 made-for-cable movie, directed by Mark (House on Sorority Row) Rosman, is available from (who else?) Walt Disney Home Video. Judging by the lead actors' appellations, this one must be a real howl. You can order it by mail from the Hibbert Co., P.O. Box 1145, Englewood, CO 80150, for \$69.95 (plus \$3 shipping and handling). Or, if you'd like, call (800) 255-5550, ext. 480, and ask for video 746. Allow four to six weeks for delivery.

SUPER FUZZ

I remember an Italian-American co-production from 1980 called *Crimebusters* a.k.a. *Two Supercops*. There is also an Italian flick from 1981 called *Super Fuzz*. Question one: Are these the same movies with different titles? Question two: Either of them available on home video?

Jack Frost
N. Burnaby, British Columbia,
Canada

Answer one: *Crimebusters* and *Two Supercops* are one and the same movie, filmed four years before its release. It stars popular dubbed thespians Terence Hill, Bud Spencer and Laura (Caged Women) Gemser. *Super Fuzz* a.k.a. *Supersnooper* is an entirely different pic starring Hill, with the added bonus of Ernest Borgnine. Answer two: All we could find on cassette was *Super Fuzz*. It's available from Nelson Entertainment, 335 N. Maple Dr., Suite 350, Beverly Hills, CA 90210.

THE JUPITER MENACE

I've been looking for a tape I saw some time ago titled *The Jupiter Menace*. It's a documentary, I believe, narrated by Joseph Campanella, about the Ice Age

As a service to our readers, Video Review will help track down "lost" or hard-to-find tapes or discs. Send requests to Video Review, Video Hunter, 902 Broadway, New York, NY 10010. VR reserves the right to edit and condense selections for publication. Sorry, no personal replies.

and how the planets affected the earth millions of years ago.

Bronwyn Owens
Concord, CA

HBO Video has released this 1982 feature (which, incidentally, is narrated by George Kennedy) on cassette. If you still have problems finding it at local retailers, try calling two local California distributors: The Wherehouse at (213) 538-2314 and Video Products at (916) 971-1809.

ROLLER BLADE

After reading a favorable review of the sci-fi adventure movie *Roller Blade*, I have tried to locate it on tape. Can you help me?

Gary Grimes
Eastlake, CO

This futuristic action flick, which pits women warriors against the forces of evil, is available from New World Video for



Roller Blade's warrior on wheels.

\$19.95. Try contacting its Denver distributor, Commtron, at (303) 371-8272, to find out where you can pick up the tape.

RED RYDER

Please help me locate *When You Comin' Back, Red Ryder?* with Marjoe Gortner, Hal Linden and Candy Clark.

Sandra L. Lucas
Southgate, MI

Sorry to report that this 1979 adaptation of Mark Medoff's play is not yet available on video. What with a supporting cast featuring the likes of Pat Hingle and Audra (Mrs. Roper) Lindley, we can understand your concern.

BEAU BRIDGES AND BUBBA SMITH. AN EXPLOSIVE FRIENDSHIP



When FBI agent Beau Bridges ("Norma Rae") and narcotics cop Bubba Smith ("Police Academy") get together, it's fireworks from the word "go"!

This adventure thriller pits the two unlikely buddies against a secret army led by arch villain Lloyd Bridges ("Sea Hunt"; "High Noon").

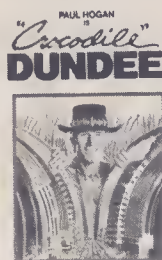
Don't miss this blazing action free-for-all as the two heroes battle impossible odds. Rent it at your video store now.



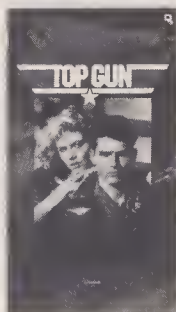
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LOOKING FOR GOOD MOVIES?



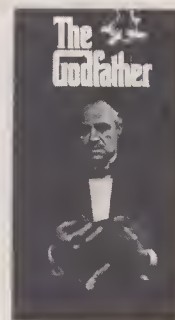
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4297042



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THE MAN FROM SHONY RIVER	0788082	HIGH ROAD TO CHINA	6022012	ANGEL HEART	7956092	CHARIOTS OF FIRE	6014432
TIGHTROPE	6051392	THE WAR WAGON	1015012	COCOON	3553882	EKOOS	0615492
YOUNG FRAKHESTEIN	0635292	THE DAY THE EARTH STOOD STILL	0576122	RIO LOBO	0033012	CRITICAL CHOITION	4309002
SWEET CHARITY	2181072	AN OFFICER AND A GENTLEMAN	2021192	THE DEER HUNTER	2124152	STREET SMART	3443092
BODY HEAT	6020112	SHORT CIRCUIT	3607012	STAR TREK III THE SEARCH FOR SPOCK	2016322	FLYING LEATHERNECKS	5517392
PSYCHO	1013372	JAGGED EDGE	1813542	OR. NO	0554182	A STAR IS BORN (1954)	6105012
GIANT	6080182	A NIGHTMARE ON ELM STREET III	3432022	THE KISS OF THE SPIDER WOMAN	3187092	AIRPLANE!	2033312
REDS	2029032	PRETTY IN PINK	4224282	THE GOOS MUST BE CRAZY	7340042	BLUE HAWAII	0673302
THE COTTON CLUB	3100602	THE EMPIRE STRIKES BACK	0910412	SUNSET BOULEVARD	2003452	FORT APACHE	5526532
GREASE	2074072	NOTHING IN COMMON	6505072	FIRST BLOOD	6503092	ROOSTER COGBURH	1018242
M*A*S*H	0055382	THE BRIDGE ON THE RIVER KWAI	1606302	SATURDAY NIGHT FEVER	2020282	DUCK SOUP	1024002
CLOSE ENCOUNTERS OF THE THIRD KIND	1510272	THE TEKAS CHAINSAW MASSACRE	3305062	THE MOSQUITO COAST	6294022	MIAMI VICE: THE MOVIE	2106092
THE GREAT ESCAPE	0638002	HANNAH AND HER SISTERS	6517032	VERTIGO	2136032	OVER THE TOP	6298082
THE QUIET MAN	4032122	WEST SIDE STORY	0505672	PEGGY SUE GOT MARRIED	3629132	STARMAN	1723202
THREE AMIGOS	6523052	SCARFACE (1983)	2168042	A ROOM WITH A VIEW	3615012	SOUL MAH	5600032
THE BIG CHILL	1527362	THE HUSTLER	0939142	STAR TREK II THE WRATH OF KHAH	2013352	CADDOYSHACK	6023262
G.I. BLUES	0670332	IT HAPPENED ONE NIGHT	1655482	SUPPORT YOUR LOCAL GUNFIGHTER	7555122	THE EMERALD FOREST	3145592
ISHTAR	1956022	BOHIE AND CLYDE	6072182	GOLOFINGER	0539182	SOME KINO OF WOHOERFUL	4308012
WAR OF THE WORLDS	2094292	MAHHEQUIH	3439052			THE GUHS OF NAVARONE	1523222
THE JOLSON STORY	1849032	GANOHI	1533042			FIDDLER ON THE ROOF	0551372
TO CATCH A THIEF	2050132	RAISING ARIZONA	3634082			DOCTOR DOOLITTLE	0732212
JUMPIH JACK FLASH	3627072	HALLOWEEN	3250432				
AGNES OF GOD	1812222						
THE BEST YEARS OF OUR LIVES	3129342						

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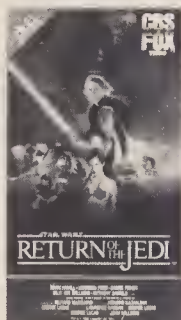
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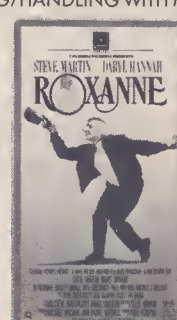
RETURN OF THE JEDI
3547532



THE SECRET OF MY SUCCESS
2222082



LETHAL WEAPON
6308062



ROXANNE
1960062

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
THE MISSION	6303012	CHILDREN OF A LESSER GOD	4294072	DUTCH CASSIOY AND THE SUNDANCE KID	0517632	RADIO DAYS	6521072
COMMANDO	3555032	ROCKY IV	3570462	BLAZING SAOLES	0012482	SOPHIE'S CHOICE	0754242
SUPERMAN III	6040742	SUPERMAN THE MOVIE	0013392	MAD MAX BEYOND THUNDERDOME	6089272	THUNDERBALL	0709462
BLADE RUNNER	3104332	THE KILLING FIELDS	6084142	THE GOOD, THE BAD, AND THE UGLY	0582552	52 PICK UP	3423032
NATIONAL LAMPOON'S EUROPEAN VACATION	6096282	HOLIDAY INN	1035152	SUDDEN IMPACT	6146282	MOBY DICK	0875022
NEVER SAY NEVER AGAIN	6042562	PORKY'S	0775372	DESPERATELY SEEKING SUSAN	6504082	THE TRIP TO BOUNTIFUL	3225292
		SILVER BULLET	4172042	PALE RIDER	6097272	TEEN WOLF	4104152
				A CHORUS LINE: THE MOVIE	3193432	THE SONS OF KATIE ELDER	2065242
				NOTORIOUS!	0567392	ARTHUR	6024332
				TNE RED SHOES	4505022	FROM THE HIP	5166092
				A STREETCAR NAMED DESIRE	0515402	A PASSAGE TO INDIA	1741362
				HEARTBREAK RIDGE	6289172	THE THING (1951)	5505172
						SUPERMAN II	6015182
						POUND PUPPIES	7902042
						RIKKI-TIKKI-TAVI	7908162

	WESTERNS		
THE MAGNIFICENT SEVEN	0534472		
TRUE GRIT	2028532		
RED RIVER	7507372		
SHANE	2073162		
THE WILD BUNCH	6111112		
ACTION/ADVENTURE			
ROMANCING THE STONE	0894252		
COBRA	6201042		
JEWEL OF THE NILE	3571602		
PREDATOR	3649012		

	A SOLDIER'S STORY	1733282		5601022
LITTLE SHOP OF HORRORS (1986)	6297092		ALL ABOUT EVE	7656022
BLIND DATE	1953052		FUNNY LADY	1850092
FUNNY GIRL	1511262		THE GLENN MILLER STORY	2130412
THE ROAD WARRIOR	6028212		SHE WORE A YELLOW RIBBON	5504422
GUYS AND DOLLS	3533592		KRAMER VS. KRAMER	1503262
TRADING PLACES	2017232		TERMS OF ENDEARMENT	2014262
THE RIGHT STUFF	6043142		THE GREATEST STORY EVER TOLD	0855062
TNE GOONIES	6081252		10	0011312
THE SEVEN SAMURAI	3108212		ALIEN	0002572
THE MUSIC MAN	6147012		HELLO, DOLLY	0609132
THE NATURAL	1649132		THE GREEN BERETS	6239182
THE KARATE KID	1710412		STAND BY ME	1924192
THE MAN WITH THE GOLDEN GUN	0698152		BURGLAR	6309052
PLACES IN THE HEART	0978572		TOP HAT	0029562
A FISTFUL OF DOLLARS	0553352		ORDINARY PEOPLE	2039352
REBECCA	0664072		THE LONGEST DAY	0577032
THE LAST UNICORN	0685022		CRIMES OF THE HEART	5153042
DIRTY HARRY	6017572		THE VERONICA	0760182
FLASHDANCE	2018222			

	AN AMERICAN TAIL	2184042		2095102
BLACK WIDOW	3630022		MURPHY'S ROMANCE	1853482
THE STING	1005032		HAWAII	0661342
FROM HERE TO ETERNITY	1917002		WHITE NIGHTS	1814382
POLICE ACADEMY	6049672		THE ALAMO	0583212
WITNESS	4114052		VOLUNTEERS	6508042
ALL QUIET ON THE WESTERN FRONT	1026162		LOVE STORY	2040082
BILL COSBY, HIMSELF	0935182		SPIES LIKE US	6116322
STRISES	1513242		ROCKY	0563332
TO KILL A MOCKINGBIRD	1022282		CHRISTINE	1580142
PILLOW TALK	1031272		THOROUGHLY MODERN MILLIE	2182062
GREMLINS	6082242		SOME LIKE IT HOT	0584532
TNE OFFICIAL STORY	4611032		TOOTSIE	1509122
			PURPLE RAIN	6048012

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W90/W96

W91/W97

The Bad, The Beautiful And The Unclassifiable Donald Sutherland

THE IMPERTINENCE OF BEING ERNEST



Everybody has an affable idiot in their family, and this, we feel, makes the cultural presence of one Ernest P. Worrell all the more redundant. The lovable cretin, played by one-time struggling actor Jim Varney, has become a media institution in recent years. Varney has parlayed his cloddish persona (which first came to public notice in a series of TV ads) into quite a career, with the requisite hit movie/ videocassette *Ernest Goes to Camp* (Touchstone) expanding his fame and fortune.

Which is all well and good—even struggling actors have to eat, we guess. Besides, we could always just ignore the guy. But when the Ernest P. Worrell gift catalog came in the mail, eyebrows were raised. The featured merchandise—T-shirts,

stickers, answering-machine message tapes—displays the Worrell mug and its seemingly inexhaustible variety of expressions: mouth open wide; mouth open wider; big, dumb grin; bigger, dumber grin. Ernest's favorite saying, "Knowhutl-mean?" also appears ad infinitum.

To which we say: Enough already. We *know* what you mean, and no, we will not give you any more money. Ernestmania has passed its prime, but its founders haven't noticed. Someday they will—around the time Varney decides he's sick of the character and figures to break away from it. We suspect the fed-up consumers will have the last laugh when Varney comes to the momentous decision that he'd like to *direct*.

POMP AND MERCHANDISE

What with the current crop of British royalty gallivanting as if on audition for a veddy tame primetime soap, it's easy to lose sight of the dignity of the British crown. For those who care, International Historic Films has just released *The Queen Is Crowned*, a veddy dignified cassette of foxy lady Queen Elizabeth II's 1952 coronation.

Fans of elaborate robes and uniforms will eat this tape up; Liz's crowning was shot in blazing Technicolor, so all those deep reds look really swell. Add to that some sonorous narration from Sir Laurence Olivier and a stirring score performed by the London Symphony Orchestra, and you'll forget that Di and Fergie ever existed.

RONALD COURTS VIDEO ZOMBIES



From a child's-eye view, the sights of McDonaldland may well be suffused with charm. But many adults find Ronald's pals creepy, noting an unsettling

resemblance between the purple character Grimace and Jabba the Hutt, for example. Conspiracy buffs fearing some devious form of Ronald-inspired mind control

will not be comforted by the following item. The McDonald's Corp. is test-installing a "Video Theater" in some of their restaurants. This seemingly innocent combo VCR and monitor/receiver is designed to give kids something to look at whilst they chomp on their cheeseburgers, leaving put-upon parents to indulge their more exotic tastes (Chicken McNuggets with mild horseradish sauce, for instance) in peace.

Parents' relief will quickly turn to nausea when they leave the restaurant and are immediately besieged by demands for a talking Teddy Ruxpin doll or a Malibu Barbie Camping Set. Hi-Tops Video has been kind enough to provide McDonald's with some programming for "Video Theater"—most of it tying in with various high-priced toys. Yes, you do deserve a break today—just make sure your credit rating's up to snuff.

QUOTE OF THE MONTH

Robin Leach's philosophy notwithstanding, being a big TV star doesn't necessarily get you into the social register. Witness the letter-turning game-show co-hostess who rang in the New Year in Palm Beach. She attended a fete whose guest list was replete with genuine members of the upper crust, like Alfred Taubman, owner of the prestigious auction house Sotheby's. On being told of the presence of America's favorite tabula rasa, Taubman could only sniff, "Who is Vanna White?"

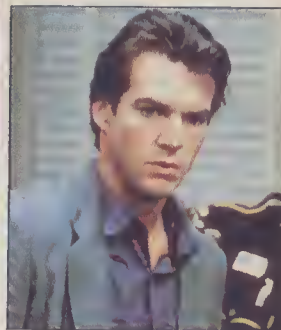
MODEL FOR LIVING

It's widely held that the life of a top fashion model is filled with jet-setting excitement—partying 'til dawn with lots of pale, skinny guys named Jean-Claude, posing in front of beautiful sights the world over. That's true, but the life of a model can be hell, too. *Portfolio*, a cassette from Sony Video Software, is a quasidocumentary (we know that's an odd term, but we watched the tape and that's the only way to describe it, really) that shows the model's life from several different perspectives. Focusing on the goings-on at Elite Model Management, the tape gives us reflections from grizzled vet Carol Alt (who's seen entertaining the men from her dad's fire department by shooting hoops with them—how diverting), eager (but surprisingly snotty) novice Julie Wolff and young Turk (or, rather Czech) Paulina Porizkova. (Well, she was young at the time—the tape was actually produced in 1983, when she was just 17. By now, as your calculations will reveal, she's as ancient as Alt.)

Thrill as these fabulous beauties are transformed by wacky makeup artists! Gape in awe as then-still-alive Andy Warhol impersonates his current state! We have but one complaint: The guy down the hall got a free Paulina calendar with his tape. Where's ours?



By Laurie Werner



In the hot spot: **Dennis Quaid**, whose winning grin (not pictured) melted hearts across America in *Innerspace* (Warner) and *The Big Easy* (RCA/Columbia), may be about to step into his most combustible role.

He's slated to play off-the-wall rocker **Jerry Lee Lewis** in the aptly titled bio-pic *Great Balls of Fire*. This project's been kicking around for a few years; at one point **Mickey Rourke** was supposed to play the Killer, an idea that left us underwhelmed—there'd be a whole lot of mumblin' goin' on. *Big Easy* director **Jim McBride** will be helming the flick, and *Easy* fans will recall that Quaid has a little something extra going for him in this part: The guy can actually *sing*.

Straining the credulity of sane people everywhere is the report that **Don Johnson** and **Whoopi Goldberg** may be teaming up to remake the '57 classic *A Face in the Crowd*. This tale of a charming country figure who reveals his true self (a snake) once he becomes a media icon originally starred **Andy Griffith** and **Patricia Neal**. We can't imagine who'll play which role in the new version.

David Brenner and **Joan Rivers** took their lumps when they broke from the **Carson** flock to host their own talk shows. Boxing promoter **Don King** has no such handicaps as he assaults the chat scene with *Don King's Only in America*. Accurate title, at least; we can't imagine the flamboyant King holding court on the BBC. The show's currently being offered to stations in syndication, and if enough say yes, King could be on by the fall. So send those postcards to your local broadcasters, kids. After all, King's hair is a far more convincing performer than 90 percent of TV's other personalities.

BEAUTIFUL MOVIE NAMES IN SEPARATE TONGUE

When popular theatrical and video titles make their way to Hong Kong, they undergo strange transformations. *Variety* recently reprinted translations of the Cantonese versions of some favorites, and a lot of them read like lines from surrealist haiku. The unremarkable *The Bedroom Window* becomes the wildly evocative *Mysterious Blood Window*. The macho menace of *Lethal Weapon* is transmogrified into the metaphysical appeal of *Cannon That Strikes the Sky*. The already cool *Blue Velvet* becomes the frankly mystifying (but still cool) *Darkish Blossoming Flower of the Dark Night*.

Cantonese titling is not entirely bereft of banality. Still, even the less inspiring ones are pretty accurate; for *The French*



Connection, there's the straightforward *Detective Bang Bang*, while the rather neutral *Eleni* is replaced by the perfectly blunt *Revenge for My Mom After Many Years*.

STARSPOT: DONALD SUTHERLAND

Donald Sutherland's screen characters are often men of outward calm and inner complexity: the fingernail-contemplating professor of *Animal House*, the martini-mixing war-zone M.D. from *M*A*S*H*. You expect an enigmatic man; and, in person, he delivers. While sometimes elusive and digressive, Sutherland also has a quick, dry wit. **VR** managed to wrangle an hour of Sutherland's time to talk about his career and his leading role in *The Rosary Murders*, due next month from Virgin Video.

VR: *The Rosary Murders* moves along quickly, almost as though it was sped up in the editing process. Was director Fred Walton shooting for a fast-paced picture? **SUTHERLAND:** They [the producers] took it away from the director. Anything you see that's good in the movie is Fred's work. Conversely what's bad, you have the other guys to thank for. Speed isn't pace. I don't know why people don't under-



stand that anyway.

VR: You don't direct movies.

SUTHERLAND: I sure don't.

VR: Why not?

SUTHERLAND: Because it's none of my business. I don't know anything about directing. I do know that it's *real* hard. Fred Walton is a good director.

VR: Why do you favor small, independent movies over big-budget productions?

SUTHERLAND: Because in big, heavily produced movies you get guys like Irwin Winkler

or Bob Chartoff. They're terrific. I'm working for a real nice producer right now, a fellow named Nicholas Clairemont, and he turned out to be pretty smart. It's a film called *Bethune* that they've been trying to shoot for 17 years. We've been shooting in China with a real fine director by the name of Philip Borsos. It's a film about a Canadian who was in China.

VR: How much effect did screenwriter Elmore Leonard have on the final screenplay of *The Rosary Murders*?

SUTHERLAND: Dutch? He hasn't had a lot of luck with screenplays, has he?

VR: No, not really.

SUTHERLAND: He wrote *Glitz*. I just heard him on the radio, he's funny. I never got to meet him. Charlie [Charles Durning, co-star of *The Rosary Murders*] knew him pretty well.

VR: You and Charles Durning make quite a parish team. Did you enjoy working with him?

SUTHERLAND: I'd work with him [snaps his fingers] like that. He's such a good actor, great fella. It's so comfortable, it's like

going home when you work with somebody like Charlie. And he's just a real, solid, *good* actor.

VR: And he's only recently been recognized for it, with two Oscar nominations in the past 10 years.

SUTHERLAND: He's not *that* good.

VR: Did you make the movie specifically because Fred Walton was directing it?

SUTHERLAND: Yeah, sure.

The only way you can go into making movies is to work for the director. You have to place your trust in somebody, because you're an actor—you give them a whole bunch of stuff and they put what they want on the table. Basically it's telling someone you love them. I mean, you just don't tell *anybody* you love them.

You have to have some kind of sense that they're not going to tear your guts out. It's only when [an unfinished movie] goes into the hands of strangers and amateurs that you're in trouble, because they're not even talking the same language. Know what I mean? [pauses for about 10 seconds] My son Kiefer's a good actor.



Hot Hits

VIDEO REVIEW'S GUIDE TO THE TOP TAPES AND DISCS



This Month	TOP TAPES	Last Month
1	ROBOCOP Peter Weller, Nancy Allen; Orion, \$89.95	—
2	DIRTY DANCING Patrick Swayze, Jennifer Grey; Vestron, \$89.95	1
3	LA BAMBA Lou Diamond Phillips; RCA/Columbia, \$89.95	—
4	NO WAY OUT Kevin Costner, Gene Hackman; HBO, \$89.95	—
5	SPACEBALLS Mel Brooks, John Candy; CBS/Fox, \$89.98	—
6	PREDATOR Arnold Schwarzenegger, Jesse Ventura; CBS/Fox, \$89.98	2
7	DRAGNET Dan Aykroyd, Tom Hanks; MCA, \$89.95	3
8	LADY AND THE TRAMP Animated feature; Walt Disney, \$29.95	4
9	JAWS THE REVENGE Lorraine Gary, Michael Caine; MCA, \$89.95	—
10	LETHAL WEAPON Mel Gibson, Danny Glover; Warner, \$89.95	10

This Month	TOP DISCS	Last Month
1	DIRTY DANCING Patrick Swayze, Jennifer Grey; Vestron LV, \$39.95	—
2	LADY AND THE TRAMP Animated feature; Walt Disney LV, \$34.95; CAV, \$44.95	1
3	STAR TREK IV: THE VOYAGE HOME William Shatner, Leonard Nimoy; Paramount LV, \$29.95	2
4	LETHAL WEAPON Mel Gibson, Danny Glover; Warner LV, \$34.98	3
5	THE SECRET OF MY SUCCESS Michael J. Fox; MCA LV, \$34.98	—
6	ROXANNE Steve Martin, Daryl Hannah; RCA/Columbia LV, \$29.95	—
7	PROJECT X Matthew Broderick, Helen Hunt; CBS/Fox LV, \$34.98	—
8	SUPERMAN IV: THE QUEST FOR PEACE Christopher Reeve, Gene Hackman; Warner LV, \$34.98	—
9	WHO'S THAT GIRL Madonna; Warner LV, \$34.98	—
10	AN AMERICAN TAIL Animated feature; MCA LV, \$49.98	8

"Hot Hits" are based on a nationwide survey of leading video software specialty stores, chains, mass merchandisers and wholesalers. The lists include titles culled from retailers' current top tape and disc lists as well as distributors' prerelease sales printouts.

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362228. George Michael—Faith

361675. Sting—Nothing Like The Sun

360115. Bruce Springsteen—Tunnel Of Love

361972. Billy Joel—Kahoot! (In Concert)

345751. Paul Simon—Graceland. (Warner Bros.)
 356279. Gloria Estefan And Miami Sound Machine—Let It Loose. (Epic)
 356576. John Adams—The Chairman Dances—DeWaar, San Fran. Sym. (Digital—Nonesuch)
 356287. Suzanne Vega—Solitude Standing. (A&M)
 359901. Mick Jagger—Primitive Cal. (Columbia)
 357889. Capland: Billy The Kid; Appalachian Spring; etc.—Bernstein, NY Phil. (Digitally Remastered—CBS Masterworks)
 361022. Tchaikovsky: Symphony No. 6—Claudia Abbada, Chicago Symph. Orch. (Digital—CBS Masterworks)
 358127. Kronas Quartet—White Man Sleeps. Valans; Ives; Bartok; etc. (Digital—Nonesuch)
 361139. R.E.M.—Document. (I.R.S.)
 359521. The Cars—Door To Door. (Elektra)
 358507. What's That Girl—Orig. Soundtrack. (Sire)
 357087. Grateful Dead—In The Dark. (Arista)
 349571. Bastan—Third Stage (MCA)
 359208. Laverbay—Wildside. (Columbia)
 346478. Madonna—True Blue. (Sire)
 350736. Rolling Stones—Rewind. (Rolling Stones Records)
 347955. Huey Lewis & The News—Fare! (Chrysalis)
 287003. Eagle's Greatest Hits 1971-1975 (Asylum)
 346957. Steve Winwood—Back In The High Life. (Island)
 344622. Anita Baker—Rapture. (Elektra)
 319996-399998. Matorn's 25 #1 Hits From 25 Years. (Matorn)
 291278. The Doobie Brothers—Best of the Doobies. (Warner Bros.)
 345777. Peter Gabriel—Sa. (Geffen)
 246868. Jim Croce—Photographs And Memories—His Greatest Hits. (Sajal)
 348979. Tina Turner—Break Every Rule (Capitol)
 308049. Creedence Clearwater Revival Featuring John Fogerty/Chronicle. 20 greatest hits. (Fantasy)
 342097. Barbra Streisand—The Broadway Album. (Columbia)
 219477. Simon & Garfunkel's Greatest Hits. (Columbia)
 360974. Squeeze—Baby's On Fire. (A&M)
 360016. Spyra Gyra—Stories Without Words. (Digital—MCA)
 357640. Wynton Marsalis—Marsalis Standard Time. (Columbia)
 356667. Heart—Bad Animals. (Capitol)
 355115-395111. Prince—Sign 'O' The Times. (Paisley Park)
 348318. The Police—Every Breath You Take—The Singles (A&M)
 336222. Dire Straits—Brothers In Arms. (Warner Bros.)
 346544. Kenny G—Duatanes. (Arista)
 344721. Lionel Richie—Dancing On The Ceiling. (Matorn)
 314997-394999. Stevie Wonder's Original Musiquarium I. (Tamla)
 357657. Beethoven: Piano Concerto No. 5—Murray Perahia. (Digital—CBS Masterworks)
 361279. World's Greatest Overtures—Strauss, Suppe, etc. (Digital—Pra-Arte)
 349373. Beethoven: Symphony No. 9 (Choral) Bernstein, NY Phil. (Digitally Remastered—CBS Masterworks)
 355156. Vladimir Horowitz Plays Favorite Chopin (Digitally Remastered—CBS Masterworks)
 352948. Wynton Marsalis—Carnaval. Hunsberger, Eastman Wind Ensemble (Digital—CBS Masterworks)
 353946. Bryan Adams—Into The Fire. (A&M)
 353771. Bolling/Rampal: Suite #2 for Flute & Jazz Piano Trio (Digital—CBS)
 354951. Mozart: Flute Quartets—Rampal, Stern, Accarda, Rostrapovich. (Digital—CBS Masterworks)
 357616-397612. The Best Of The Daars. (Digitally Remastered—Elektra)
 355362. Whitesnake. (Geffen)
 354829. Lisa—Lisa And Cult Jam With Full Force—Spanish Fly. (Columbia)
 362210. Earth, Wind & Fire—Touch The World. (Columbia)
 361147. Rodgers And Hammerstein's Carousel. Barbara Cook; Samuel Ramey. (Digital—MCA Classics)
 359612. Elton John's Greatest Hits, Vol. III 1979-1987. (Geffen)
 359018. Pat Metheny Group—Still Life (Talking). (Geffen)
 357939. Original Soundtrack—"La Bamba". (Slash/Warner Bros.)
 357350. The Duke Ellington Orchestra—Digital Duke. (Digital—GRP)
 356741. Bach: Preludes And Fugues For Organ, Vol. I. (Digital—Newport Classic)
 356501. Benson/Klugh—Collaboration. (Warner Bros.)

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STARSPOT: DONALD SUTHERLAND

Donald Sutherland's screen characters are often men of outward calm and inner complexity: the fingernail-contemplating professor of *Animal House*, the martini-mixing war-zone M.D. from *M*A*S*H*. You expect an enigmatic man; and, in person, he delivers. While sometimes elusive and digressive, Sutherland also has a quick, dry wit. **VR** managed to wrangle an hour of Sutherland's time to talk about his career and his leading role in *The Rosary Murders*, due next month from Virgin Video.

VR: *The Rosary Murders* moves along quickly, almost as though it was sped up in the editing process. Was director Fred Walton shooting for a fast-paced picture? **SUTHERLAND:** They [the producers] took it away from the director. Anything you see that's good in the movie is Fred's work. Conversely what's bad, you have the other guys to thank for. Speed isn't pace. I don't know why people don't under-



stand that anyway.

VR: You don't direct movies.

SUTHERLAND: I sure don't.

VR: Why not?

SUTHERLAND: Because it's none of my business. I don't know anything about directing. I do know that it's *real* hard. Fred Walton is a good director.

VR: Why do you favor small, independent movies over big-budget productions?

SUTHERLAND: Because in big, heavily produced movies you get guys like Irwin Winkler

or Bob Chartoff. They're terrific. I'm working for a real nice producer right now, a fellow named Nicholas Clairemont, and he turned out to be pretty smart. It's a film called *Bethune* that they've been trying to shoot for 17 years. We've been shooting in China with a real fine director by the name of Philip Borsos. It's a film about a Canadian who was in China.

VR: How much effect did screenwriter Elmore Leonard have on the final screenplay of *The Rosary Murders*?

SUTHERLAND: Dutch? He hasn't had a lot of luck with screenplays, has he?

VR: No, not really.

SUTHERLAND: He wrote *Glitz*. I just heard him on the radio, he's funny. I never got to meet him. Charlie [Charles Durning, co-star of *The Rosary Murders*] knew him pretty well.

VR: You and Charles Durning make quite a parish team. Did you enjoy working with him?

SUTHERLAND: I'd work with him [snaps his fingers] like that. He's such a good actor, great fella. It's so comfortable, it's like

going home when you work with somebody like Charlie. And he's just a real, solid, *good* actor.

VR: And he's only recently been recognized for it, with two Oscar nominations in the past 10 years.

SUTHERLAND: He's not *that* good.

VR: Did you make the movie specifically because Fred Walton was directing it?

SUTHERLAND: Yeah, sure.

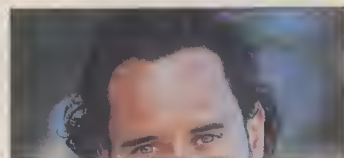
The only way you can go into making movies is to work for the director. You have to place your trust in somebody, because

you're an actor—you give them a whole bunch of stuff and they put what they want on the table. Basically it's telling someone you love them. I mean, you just don't tell *anybody* you love them.

You have to have some kind of sense that they're not going to tear your guts out. It's only when [an unfinished movie] goes into the hands of strangers and amateurs that you're in trouble, because they're not even talking the same language. Know what I mean? [pauses for about 10 seconds] My son Kiefer's a good actor.



Hot Hits



This Month	
1	ROBOCOP Peter Weller, Nancy Allen
2	DIRTY DANCING Patrick Swayze, Jennifer Grey
3	LA BAMBA Lou Diamond Phillips
4	NO WAY OUT Kevin Costner, Gene Hackman
5	SPACEBALLS Mel Brooks, John Wood
6	PREDATOR Arnold Schwarzenegger
7	DRAGNET Dan Aykroyd, Tom Berenger
8	LADY AND THE TRAMP Animated feature; Walt Disney
9	JAWS THE REVENGE Lorraine Gary, Michael Caine
10	LETHAL WEAPON Mel Gibson, Danny Glover

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360115. Bruce Springsteen—
Tunnel Of Love

361972. Billy Joel—
Kohoutek (In Concert)

345751. Paul Simon—
Graceland. (Warner Bros.)

356279. Gloria Estefan
And Miami Sound Machine
—Let It Loose. (Epic)

356576. John Adams:
The Chairman Dances—
DeWaar, San Fran. Sym.
(Digital—Nonesuch)

356287. Suzanne Vega—
Solitude Standing. (A&M)

359901. Mick Jagger—
Primitive Cool. (Columbia)

357889. Copland; Billy The
Kid; Appalachian Spring;
etc.—Bernstein, NY Phil.
(Digitally Remastered—
CBS Masterworks)

361022. Tchaikovsky:
Symphony No. 6—
Claudio Abbado, Chicago
Symph. Orch. (Digital—CBS
Masterworks)

358127. Kronos
Quartet—White Man
Sleeps. Valans; Ives;
Barok; etc. (Digital—
Nonesuch)

361139. R.E.M.—
Document. (I.R.S.)

359521. The Cars—
Door To Door. (Elektra)

358507. Who's That
Girl—Orig.
Soundtrack. (Sire)

357087. Grateful
Dead—In The Dark.
(Arista)

349571. Boston—Third
Stage (MCA)

359208. Loverboy—
Wildside. (Columbia)

346478. Madonna—
True Blue. (Sire)

350736. Rolling
Stones—Rewind.
(Rolling Stones Records)

347955. Huey Lewis & The
News—Fore! (Chrysalis)

287003. Eagle's Greatest
Hits 1971-1975 (Asylum)

346957. Steve Winwood
—Back In The High Life.
(Island)

344622. Anita Baker—
Rapture. (Elektra)

319996-399998.
Motown's 25 #1 Hits
From 25 Years. (Motown)

291278. The Doobie
Brothers—Best of the
Doobies. (Warner Bros.)

345777. Peter Gabriel—
So. (Geffen)

246868. Jim Croce—
Photographs And
Memories—His Greatest
Hits. (Sajal)

348979. Tina Turner—
Break Every Rule (Capitol)

308049. Creedence
Clearwater Revival
Featuring John Fogerty/
Chronicle. 20 greatest
hits. (Fantasy)

342097. Barbra
Streisand—The
Broadway Album.
(Columbia)

219477. Simon &
Garfunkel's Greatest
Hits. (Columbia)

360974. Squeeze—
Babylon And On. (A&M)

360016. Spyro Gyra
—Stories Without
Words. (Digital—MCA)

357640. Wynton
Marsalis—Marsalis
Standard Time.
(Columbia)

356667. Heart—Bad
Animals. (Capitol)

355115-395111. Prince
—Sign 'O' The Times.
(Paisley Park)

348318. The Police—
Every Breath You Take
—The Singles (A&M)

336222. Dire Straits—
Brothers In Arms.
(Warner Bros.)

346544. Kenny
G—Duotones. (Arista)

344721. Lionel
Richie—Dancing On the
Ceiling. (Motown)

314997-394999. Stevie
Wonder's Original
Musiquarium 1. (Tamlal)

357657. Beethoven:
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361279. World's
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349373. Beethoven:
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355156. Vladimir Horowitz
Plays Favorite Chopin
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352948. Wynton Marsalis
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353946. Bryan Adams—
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353771. Bolling/Rampal:
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354951. Mozart: Flute
Quartets—Rampal, Stern,
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357616-397612. The Best
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355362. Whitesnake.
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354829. Lisa—Lisa And
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Force—Spanish Fly.
(Columbia)

362210. Earth, Wind &
Fire—Touch The World.
(Columbia)

361147. Rodgers And
Hammerstein's Carousel.
Barbara Cook; Samuel
Ramey. (Digital—
MCA Classics)

359612. Elton John's
Greatest Hits, Vol. III
1979-1987. (Geffen)

359018. Pat Metheny
Group—Still Life (Talking).
(Geffen)

357939. Original
Soundtrack—"La Bamba".
(Slash/Warner Bros.)

357350. The Duke
Ellington Orchestra—
Digital Duke. (Digital—GRP)

356741. Bach: Preludes
And Fugues For Organ,
Vol. 1. (Digital—Newport
Classics)

356501. Benson/Klugh—
Collaboration.
(Warner Bros.)



361170. Yes—
Big Generator



359075. Aerosmith—
"Permanent Vacation"



354449. U2—
The Joshua Tree



356154. Whitney
Houston—Whitney



354902. Fleetwood Mac—
Tango In The Night



360107. Billy
Idol—Vital Idol

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Product-Show Shocker: Sony Throws In The Towel



See no evil: show visitors gawk at 3-D demo.

EXCLUSIVE: SHOW WRAP UP

Is it possible to have too much of a good thing? Usually the Consumer Electronics Show—the semiannual convention featuring the latest in home entertainment products—offers just that: so many breakthroughs in technology that most video fans can't even keep track of them. But at the recent Winter CES, held in Las Vegas in January, most of the excitement centered on last year's breakthroughs.

As most video consumers remember, '87 was a year of breakthroughs—like Super VHS, ED Beta, CD-video and DAT—that either never made it to stores or arrived in only limited numbers. Judging from the products displayed at the CES, '88's the year consumers get a chance to catch up with technology's cutting edge. New VCR introductions included more S-VHS models that will reach store shelves this year, and further details on Sony's ED Beta format which is due to reach US stores this spring.

CD-video was perhaps the biggest no-show of '87, despite its much-hyped new marriage of audio and video. Paradoxically, laser-based formats—propelled largely by the excitement over CD-V—were one of the hottest topics at the convention. A variety of new CD-V players, and discs, will hit stores soon. DAT (digital audiotape), kept in orbit for over a year by threats of national legislation, finally appears earthbound as well, with several companies promising players this year. (J.B.M.)

BATTLE OF THE HDTV DEMOS

By James B. Meigs

Are TV manufacturers serious about high-definition TV? Judging by the HDTV exhibits at the CES, dead serious.

The international dispute over what type of HDTV the US should adopt (see "High Def: Tomorrow's TV...Today?" page 28) continued on the show floor. Japanese manufacturers presented demos of Japan's MUSE system in their booths.

Sanyo demonstrated a large HDTV projection system with an advanced laser videodisc player. Toshiba's display highlighted its impressive 32-inch HDTV monitor prototype.

RCA, which opposes the MUSE approach, offered a mock-up of its proposed advanced compatible television (ACTV) system which showed a computer-generated ACTV image on a widescreen console-style monitor.

NO BALONEY: SONY TO GO VHS!

By Robert Gerson

It started as a rumor in the Consumer Electronics Show pressroom; a report had leaked in from Japan that Sony would add VHS VCRs to its line. But Sony execs at the show denied that the company was adopting the arch rival of its own Beta format, and most experienced reporters scoffed at the suggestion.

Then, just as most editors were returning to their offices on the Monday following the show, Sony dropped the bombshell—a press release clearly stating: "Sony Corporation to expand video lineup by offering VHS format home decks."

The company will introduce its first Sony brand VHS home decks in Europe this spring and in the US in the fall.

Sony executives insisted that the addition of VHS does not lessen the company's support of Beta or its plans for ED Beta. "We're just adding some new products to our line," a spokesperson said. According to Shin Takagi, president of Sony America's consumer video division, VHS products "will be complementary to our existing lineup. We will be serving a section of the market we do not cover now." Takagi added that Sony hopes "to meet the needs of consumers who want to play back available video software."

The decision comes at the end of a long period of decline for Sony's Beta format. Analysts estimate that Beta represents well under 10 percent of current US VCR sales. In recent months, the supply of prerecorded software on Beta cassette has also become extremely shaky, as has the supply of blank Beta cassettes.

At presstime Sony had released few details on the VHS decks it's planning to sell here. Initially, Sony's European VHS VCRs will be assembled by another company—reportedly

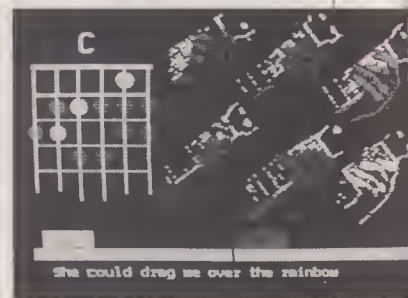
Hitachi—until Sony is able to tool up its own factories late this summer for US machines. In line with the company's continued support of ED Beta and 8mm video, Takagi said, Sony will not offer any Super VHS recorders or any VHS or VHS-C camcorders. He suggested that Sony's initial VHS offerings will be relatively basic models geared to the needs of the average consumer.

CD PICTURES TAKE SHAPE

By Gregory P. Fagan

A demonstration of audio compact discs with teletextlike video graphics (CD+G) drew raves from journalists and interested nobs from various hardware manufacturers at the Winter CES. A joint development of Warner New Media (WNM) and JVC, the graphics production system is being offered to record companies wishing to add lyrics, liner notes, translations and even computer-generated still pictures to CDs.

The demonstration featured JVC CD players and subcode decoders. One, a standard model



CDs with graphics debut.

with a built-in decoding circuit board, will sell for under \$400 when introduced next summer, according to Yoshi Honjo, the head of JVC's US disc division. Outboard decoders are expected to sell for about \$150 each.

CAMCORDER FEATURES MULTIPLY

By Glenn Kenny

With S-VHS software still missing in action, the format's main sales strength is restricted to camcorders. However, there wasn't much S-VHS camcorder action on the CES floor. JVC had its S-VHS-C GR-S55U on display in its private suite, while Hitachi said it was temporarily dropping its announced S-VHS-C camcorder.



New Canon S-VHS 'corder.

Canon showed a full-sized S-VHS model, the F-1000S. It isn't portable, but it packs some impressive features nonetheless, including a 10:1 power zoom.

S-VHS COMES ON STRONG

The Super VHS camp continued to expand, with Toshiba adding two S-VHS decks—the SV-950 and SV-970—to its line. The 950 has digital freeze-frame and slow-motion, as well as a quadrant effect that lets you freeze four different pictures on the screen simultaneously. It also includes the bar-code programming feature Toshiba introduced with last year's DX-900, plus Hi-Fi audio and MTS stereo. It retails for \$1,499.95. The 970 adds a host of other digital effects to the mix for \$1,599.95.

Hitachi introduced its 3000 series, the VT-3000A (\$279) and VT-3010A (\$359), which permit you to select the date, not the day of the week, for timer programming.

Samsung attempted to revive the play-only deck with the VP2210, which is fully automatic (once a prerecorded cassette is inserted, the deck handles all tape transport functions by itself) and goes for \$199.95. Casio impressed technology buffs with its answer to Sony's Personal Video concept: a compact, portable, full-function VHS

The company did not announce the camcorder's price or introduction date and seemed to be placing more emphasis on Canon's two new 8mm camcorders, the E-70 and E-708. The very small E-70 has a fixed viewfinder and 6:1 power zoom, while the step-up E-708 has a dioptic viewfinder, 8:1 power zoom, three shutter speeds and digital special effects.

NEC introduced a full-sized VHS camcorder (the V-50) with flying erase heads (a feature that made its consumer camcorder debut in the 8mm format) for cleaner edits. The V-50 also has a variety of shutter speeds and a piezo-electric auto-focus system for faster focusing. The V-40, its VHS-C counterpart, has fewer features but weighs less—2½ pounds (with battery).

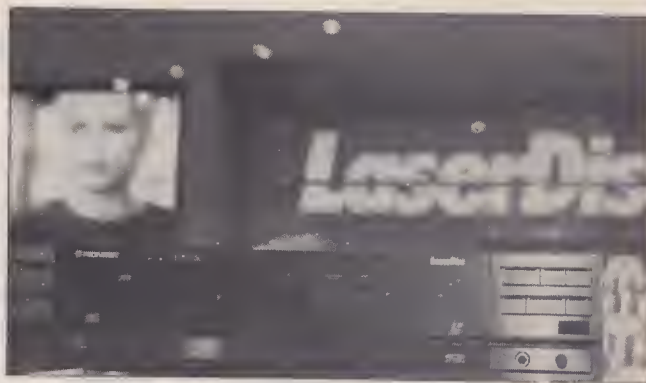
In the novelty department, Toshiba introduced its 3-D camcorder system, which inspired both fascination and skepticism among showgoers.



Handy: Casio movie machine.

deck (model VF-3000) with a built-in color LCD TV (\$1,399).

Some of the most exciting introductions took place off the show floor, in manufacturers' private suites. JVC showed its latest digital effects deck (model HR-D630), and NEC had the next logical step in its line of VCRs with digital noise-reduction circuitry—the DX-8000U, which adds S-VHS to the feature mix of last year's impressive DX-5000U. The noise-reducing circuitry, which brings a substantial boost to video signal-to-noise ratios by cleaning up annoying snow and grain in a picture, is a natural for the S-VHS format. There's no suggested retail price for this model, which ought to be hitting US stores early this summer. (G.K.)



Pioneer CLD-1030 teams up with Madonna CD-V.

LASERS HOT ITEM AT SHOW

While many remain skeptical of the CD-V format's future, the hybrid five-inch CDs (which combine 20 minutes of audio with a five-minute music video clip) seem to have lit a fire under the whole family of laser disc formats. New laser players—most of which play eight- and 12-inch discs in addition to CD-Vs and three-inch CD singles—from Sony, Pioneer and Yamaha drew crowds and praise at the Winter CES. New CD-V software shown with the machines added to the excitement.

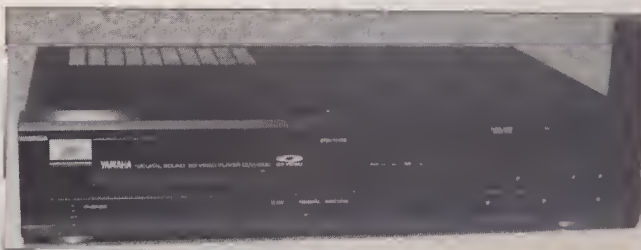
Sony, which originally developed the laser optical format in conjunction with N. V. Philips, displayed two high-performance combination LV/CD/CD-V players in a hotel suite near the convention center. The manufacturer calls the components "AV Laser" players. Both Sony players feature a new platter design that separates the spindles for large (eight- and 12-inch) and small (five- and three-inch)

of video and two hours of audio. The other deck (model CLD-1030) replaces the current CLD-1010 combi-player in March. It conceals its platter behind the faceplate. Once the plate flips down, the disc tray comes all the way out of the machine for easy loading.

Also in March, Yamaha plans to offer the lowest-priced CD-V player yet, the CDV-S100, at \$499. The player won't handle standard eight- and 12-inch laser videodiscs, but it will include separate audio and video power sections and a wireless remote.

Denon displayed a second generation combi-player hooked up to one of the company's 27-inch Japanese monitor/receivers. The LA-1500C player included a 16-bit digital filter with quadruple oversampling and 20-selection programmability.

Meanwhile Warner/Elektra/Atlantic Records provided an additional shot in the CD arm when it announced that it would join



Yamaha CDV-S100 handles five-inch CDs and CD-Vs.

discs. According to the manufacturer, this reduces the potential wobble that a 12-inch disc spinning on a three-inch spindle would experience.

Laser's major supporter, Pioneer, weighed in with two new models, including a prototype multi-CD-V player (model PVM-77) with a six-disc magazine providing 30 minutes

Sony in a multimillion-dollar joint campaign to promote CD singles. On the CD-V front, Sony used a Japanese promotional CD-V—produced for the movie *Innerspace* by WEA's sister company, Warner Brothers Pictures—to demonstrate its players. These promo CD-Vs mate a five-minute trailer with 20 minutes of music. (G.P.F.)

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Widescreen wonder: RCA's HDTV prototype monitor.

TV-SET TECH ADVANCES

Among the new TV sets at the show, Toshiba announced plans for an upgraded version of its digital non-interlace model CZ2697 (see "Equipment Reviews," February '87 *VR*). Described as the IDTV (improved-definition television), the set adds an S-connector and a single-tuner PIP (picture-in-picture) function to the current model's digital double-frame scanning system. It should reach stores in October.

Panasonic will upgrade its top-performing 31-inch CTJ-3170R at least twice in the coming months. The new CTJ-3180R will include an array of on-screen controls not available on the earlier set. A prototype displayed

at the show boasted 16 colors and an on-screen graphic equalizer.

CES attendees also got their first look at a host of new S-connector-equipped models, including four NEC projection TVs, a 20-inch NEC monitor/receiver, a 26-inch Yamaha and Emerson's first 27-inch monitor/receiver.

Hitachi's two new Double Feature sets incorporate dual tuners for viewing two live channels at once. The 50-inch projection model (CT-5075) and 31-inch direct-view also feature surround sound. Some of the most exciting sets at the show were the sleek HDTV prototypes shown by RCA and others. No word on when they'll arrive. (G.P.F.)

HANDS ON: 3-D

One of the more peculiar sights at the CES was the line of people standing by the Toshiba exhibit wearing futuristic goggles. They were trying out Toshiba's new camcorder system, which for the moment is called 3-D Vision.

The 3-D camcorder system includes the camcorder itself, outfitted with a special stereoscopic lens and LCD glasses.

Besides the lens (which is fixed focus), the camcorder is very much like a standard VHS-C model. Unfortunately, the pieces shown at CES were Japanese production units, so I had to experiment with each control separately before I figured out any functions beyond the usual run/stop. The only switch in English was labeled "stereo/mono," which struck me as odd, until I realized it changed the pic-



Toshiba 3-D 'corder.

ture from standard 2-D to 3-D.

While the camcorder is not really versatile enough to satisfy the serious buff, the main attraction is its 3-D effect which is impressive—Nerf balls thrown at the camcorder actually seemed to be coming out of the screen.

Toshiba will introduce the whole system later this year, with a suggested retail price of \$2,800. (G.K.)

HERE COME DAT DECKS

By David Hajdu

Home entertainment purists can dust off those empty shelves they've been saving for digital audiotape equipment. After more than two years of complex politics, DAT decks and tapes seem certain to become available to American audio/video buffs some time this spring.

Most of the manufacturers of DAT equipment exhibiting at the CES focused on *play-only* products, side-stepping the issue of *digital recording*, which has kept DAT under the scrutiny of Congress, record companies and the media for so long. Applying this play-only approach to car stereo, Ford announced that it will offer DAT players as an option in '88 Lincoln Continentals. And Clarion led announcements by private-label car stereo brands to make DAT players available in the US by April.

On the programming side, prerecorded DAT tapes were also shown at CES by Delta Music, a Los Angeles-based label specializing in jazz. Several other small labels are also supporting the format.

As for DAT *recorders*, most hardware makers shied away from commitments regarding when they would be selling their products in the US. Some manufacturers talked about exploring a technology called "solo copy," designed to permit one (and *only* one) digital-to-digital recording, an effort to appease DAT opponents.

Harman Kardon told *VR* it is "absolutely committed" to having a DAT recorder in the US by



Casio's DAT Walkman.

June, and Onkyo also stressed its eagerness to launch the product here. Casio helped keep the DAT excitement alive by showing an impressive prototype of a DAT Walkman-style deck.

HANDS ON: VHS ULTRA-VCR

JVC's HR-D630U was easily the most impressive standard VHS deck at the CES, and it wasn't even on the show floor. *Video Review* got an exclusive hands-on demonstration of the deck at JVC's private suite.

JVC is incorporating new design elements into almost all of its VCRs this year, primarily to give the high-end models a chance to stand out from the look-alike decks that glut retail floors. The HR-D630U is distinguished by its color—a kind of metallic burgundy. And the control panel of the deck, which pulls open, is especially impressive; it looks much like an airplane cockpit.

Among other things, this deck is the first VHS VCR with the digital zoom feature, which expands any quadrant of the video image to fill the whole screen. Going from quadrant to quadrant with any picture is fun, allowing indefinite close-up viewing of an image. The VHS intro search system will give you a freeze-

frame of the beginning of each program you've put on one tape, and then divide up all the intros onto one screen. You can then record the divided screen for a kind of video table of contents. The deck also has a real-time counter, made possible by its "half-load" tape system. This is somewhat similar to the Quick Start system introduced last year by Akai, in that it also reduces the waiting time between tape modes. When I pushed the play button after rewinding, the picture appeared on screen almost instantaneously, dispensing with the often frustrating wait between modes.

With digital slow-motion, double-speed playback and multiscreen viewing, the HR-D630U provides just about every digital memory effect imaginable. As usual with high-end decks, it also features Hi-Fi audio and a built-in MTS decoder for stereo broadcasts. Available in the US around spring, the deck will retail for \$1,099. (G.K.) □

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HIGH DEF: TOMORROW'S TELEVISION... TODAY?

*HDTV is the future of video.
But will it arrive before the
21st century?*

By Martin Levine

A change is gonna come," Sam Cooke sang back in the early '60s, but he wasn't talking about television. In fact, despite myriad innovations—color, stereo sound, Don Johnson going sockless—the actual TV picture we watch hasn't changed much since the days of Uncle Miltie. Now, however, thanks to something called high-definition television (HDTV), it's about to change drastically for the better. But the change may come a lot more slowly than one might prefer. Why? "Because HDTV isn't about beautiful pictures," says William Schreiber, director of the Advanced Television Program at the Massachusetts Institute of Technology. "It's about jobs and money."

Schreiber may be overstating, but only slightly. HDTV—a system delivering picture quality on a par with 35mm film, roughly twice as sharp as and 25 percent wider than conventional TV—clearly *is* about beautiful pictures; that, after all, is how it will be sold to consumers. Nevertheless, though experts agree that the decades-old NTSC standard for broadcast television will soon be replaced by some form of HDTV, there are powerful

political and economic factors delaying its introduction. Among the interested parties: the TV networks, local broadcasters, the cable companies, nearly every video hardware manufacturer in the free world, and various government agencies, including the Federal Communications Commission, the Commerce Department and even the State Department. It's not the Manhattan Project, but the development of HDTV is obviously a major national—and international—issue.

It's also an issue that's been a long time coming to the fore. Japan's public television network, NHK, has been working on HDTV since the early '70s, spending a reported \$300 million so far. But until this year, its developments were viewed with detached interest in the US. The prevailing view was that the Japanese wouldn't do anything until the FCC and US broadcasters set the rules.

But America has now been put on notice. The probable commercial form of NHK's HDTV system, dubbed MUSE (multiple sub-Nyquist sampling and encoding), could arrive here by 1990 in the form of VCRs, videodisc players, TV sets and prerecorded software. NHK is counting on Japanese consumer elec-



The last detail: Above, identical pictures as seen on conventional NTSC television (top) and HDTV (bottom). Note especially HDTV's widescreen aspect ratio, increased resolution, more brilliant colors and nearly filmlike clarity. Someday, every TV picture will be this good; the only question is when. Left: Sony's widescreen, high-definition pro monitor. The shape of screens to come?

"Compatibility is crucial. Either you're compatible or you're not."

tronics companies to sell upward of half a million MUSE sets in the US by 1992—at an estimated \$3,000 each for a MUSE VCR and large-screen TV—thus forcing American companies to adopt a de facto Japanese standard.

This is a chilling prospect for those American corporations and individuals who see at stake billions of dollars in future sales and royalties on everything from broadcast equipment to the new generation of TVs and VCRs. For them, MIT's Schreiber got it right: HDTV is about jobs and money. It is also a chance for American industry to retain some measure of control over the high-tech future. "The economic factors of HDTV are very important," says Schreiber. "If we create a new high-definition system in the US and all of the equipment comes from overseas, we're going to get poorer, not richer. If we can have a system where we can manufacture a lot of the equipment here, we're going to get richer."

As in *much* richer. After all, widespread public acceptance of some form of HDTV would render existing video hardware and software obsolete. The question, then, is: Whose system will replace them, and

when? The answer: It's too early to tell, but there are big-money players scrambling to get in the game.

"Clearly, there's the potential for the US to regain some of the market dominance that we've lost," says Bill Hassinger, whose somewhat ambiguous title is assistant chief, engineering, for the FCC's Mass Media division. Hassinger has become a one-man clearinghouse in the FCC's effort to gather HDTV information—not to pick a standard, he stresses, but merely to get the facts.

In 1986, the FCC issued what's known as a "Notice of Inquiry for Advanced Television Systems," essentially a call for proposals and comment on HDTV. At least six competing systems are currently in the running: NHK's MUSE; advanced compatible television (ACTV), developed by NBC and the David Sarnoff Research Center in Princeton, New Jersey; MIT's MIT-BE (bandwidth-efficient) system; the Glenn system, developed by Dr. William Glenn at the New York Institute of Technology (NYIT) in Fort Lauderdale, Florida; the Del Rey system, developed by independent California inventor Richard Iredale; and the NAP system

developed by North American Philips.

All of them have in common a wider aspect ratio than NTSC, whose 4:3 dimensions were originally established to conform to the size of the movie screens of the period. HDTV complies with the dimensions of today's widescreen film, offering a picture either 5:3 or 16:9. All of the competing HDTV systems employ either 1,050 or 1,125 scanning lines, roughly double the 525 lines of NTSC. (Vertical and horizontal resolution are also greatly enhanced, though this varies from system to system.) The advantages for home viewers are obvious: startlingly increased clarity of image and no more panning, scanning or letter-boxing of widescreen movies.

Unfortunately, not all of the proposed HDTV systems are compatible with current home sets, and some of them require greater bandwidth than NTSC. This could be a major stumbling block. For example, because NHK insisted that its MUSE system operate over 8 MHz—and US TV channels have only 6 MHz—broadcasters would be forced to duplicate their services, offering programming in regular NTSC as well as in MUSE HDTV. If they switched and offered only MUSE, they'd be committing economic suicide, since it would take years before enough homes were equipped with HDTV receivers to become attractive to advertisers.

More crucially, space on the airwaves is now a scarce and hotly contested commodity. Land mobile operators, the people who provide two-way radio communications for car services and the like, have long coveted the same frequencies as two-channel HDTV proponents, and last year they almost converted the FCC to their cause. There are other frequencies that might be pressed into service, specifically those at 2.5 GHz, now used primarily for microwave dish transmissions, and the direct-broadcast satellite frequencies at 12.5 GHz. But these are problematic, according to Ben Crutchfield of the National Association of Broadcasters (NAB). "Coverage in that bandwidth looks like it will be pretty difficult," he says. "You really need a straight line of sight between the transmitter and the receiver. Buildings, trees, even rain could hurt the signal."

One way around these problems has been suggested by NHK engineers: a decoder box for MUSE compatibility, which reportedly could be sold for about \$200. But critics point out that there's a big difference between building decoders and getting them into homes around the country. Another approach was unveiled in October with the

ON LOCATION WITH HDTV

It's an uncommonly warm day in November, something the crew of Rebo Productions is grateful for, because from all indications they'll be stuck on Manhattan's Pier 45 most of the day. The crew is in the middle of a commercial shoot for DeBeers, the diamond company, to be shown on Japanese TV, and they look like any other hard-working, independent film crew. But film is not the medium here. Rebo Productions does all its work on high-definition video.

The Rebo crew is not using the pier as a location per se, but rather as a giant soundstage. At the center of the action is a vintage Cadillac with two actors costumed a la *Peggy Sue Got Married*. Behind the car is a giant blue wall. The crew is working on a matte shot; the blue area in the shot is to be filled with driving footage done a couple of days before. Once the images are put together, it'll look like the couple is careening through the streets of New York. When doing a matte shot using film, both scenes have to be developed and put together after the fact. With HDTV, the previously shot video is mixed with the live action on a monitor, so the director can see how the whole effect looks as it's being done. This reduces guesswork and makes the whole process more economical. And, as Rebo Productions' Barry Rebo says, "A matte shot on HDTV actually looks more seamless than on film. The format provides more immediate flexibility for effects as well." The flexibility comes in handy on this shot, which, in the final form, will really be three pieces of video in one: The first is the background shot of the city streets; the second, of the couple "driving"; the third, of the superimposed heads of a trio of John Belushi look-alikes called the Cupid Brothers, who exhort the car's driver to express his affections for his girl by presenting her with a diamond. (Although all of the actors are American, most of the exhorting is done in Japanese—to doo-wop music, no less.)

The next day at Rebo's studio, the Belushi clones are being shot. Again, the dividends of the format are paying off—there's immediate playback of every take, so the director can be sure that he's gotten what he wants right away. Barry Rebo is a quiet presence on the set; he's not the creator of the spot, but he's involved with every step. In the few years his company has been around, he's seen the HDTV production market grow—so much so that Rebo has actually produced a feature movie shot in the format. While Rebo works with the Sony equipment produced for the NHK MUSE format, he's not particularly concerned with who wins the transmission wars. "It's all politics," he says. "I try to stay away from that." It's likely, in any event, that the NHK format will be the standard for HDTV production at least, so Rebo's not really worried about equipment obsolescence. In fact, he and a handful of others working in HDTV production are really a step ahead of the rest of the crowd.

—Glenn Kenny

"A good idea—HDTV—will shove aside old ideas. That's what it comes down to."

debut of NBC's ACTV. Staff engineers at the Sarnoff Research Center say that ACTV offers a single 6-MHz channel-enhanced picture and an HDTV-style wide aspect ratio with improved resolution—compatible with NTSC—that can be upgraded to full HDTV quality with the addition of a second channel when the market is ready.

In advance of that, the Advanced Television Systems Committee (ATSC), a semi-official body with representatives from the NAB, the National Cable Television Association (NCTA) and the Society of Motion Picture and Television Engineers, began polling its members on an HDTV standard. Despite the compatibility advantages of ACTV, it's unclear whether it will be the ATSC choice.

"We think compatibility is crucial, even though the ATSC position doesn't say that," says Jack Fuhrer, director of the Television Research Lab at Sarnoff. "The ATSC tried to get around the compatibility issue by defining six different levels and shades of gray and this and that. We believe that's sort of like being a little bit pregnant." Or, in other words, you're either compatible or you're not.

Just about all of the other proposed systems stress their compatibility with NTSC, but there are trade-offs. MIT's proposal, for example, uses one 6-MHz channel for both HDTV and NTSC, but it slices off 25 percent of the standard NTSC picture and uses the extra bandwidth to carry HDTV enhancement information. The picture on a conventional NTSC set would have moving bars of noise at the top and bottom of the screen, though MIT's Schreiber says "proper signal design" could eliminate this interference.

In the meantime, cable programmers and operators—though not usually thought of as technological innovators—have also begun scurrying after the various HDTV proposals now in the race. Unlike over-the-air broadcasting, with its limited frequency space and extensive regulations, cable could be the ideal way to deliver HDTV pictures to American homes. Although channel space isn't limitless on most cable systems, some operators have suggested delivering HDTV by pairing two unused channels. The NCTA has put together a subcommittee to explore the various proposals and make sure they are compatible with cable technology. HBO, the programmer looking into enhanced pictures the most aggressively, has already begun testing viewer reaction to HDTV in special "focus groups." The company clearly feels HDTV could be a bonus to help distinguish pay

cable from ordinary TV and video. A report published last year by HBO's engineering staff pointed out that "HBO's programming portfolio... is tailor-made for an HDTV service."

HDTV may not be in our homes yet, but it has already found a home in professional video. NHK's system is currently at work in several production houses across the country, with HDTV cameras, recorders and editing equipment provided by Sony. A small but growing number of music videos, motion pictures and commercials (see "On Location with HDTV" sidebar) have been

produced using high-definition equipment.

There is activity on the consumer HDTV front as well. Sony has recently demonstrated a videodisc player which offers an HDTV picture using two simultaneous lasers. Matsushita has announced an HDTV VCR which records on half-inch metal tape, and Sharp has exhibited a number of high-definition products, including an HDTV VCR capable of recording on conventional VHS tape.

Still, since it's a fact of life that hardware anticipates software, public acceptance of HDTV may

Continued on page 100

SORTING OUT THE SYSTEMS

With so many HDTV systems now being considered, here's a brief summary of the characteristics of six of the most widely discussed formats, their advantages and disadvantages.

The MUSE system: This system, essentially derived from the very wide-band NHK system of Japan, requires 8.1 MHz of bandwidth to transmit its encoded signal. MUSE has two resolution specifications: 1,125 lines for static (non-moving) pictures and a much lower resolution, equivalent to that of the current NTSC system, for moving pictures. This system is incompatible with current TV sets, and its aspect ratio is 5:3. It also provides high-quality digital audio. A disadvantage of this system is the fact that in moving areas of a picture, some blurring occurs.

The Del Rey system: This system claims an area resolution three times that of NTSC. A subsampling technique renders the system compatible with NTSC TV sets. By slicing off some unimportant top and bottom lines of the picture, the aspect ratio can be altered from 4:3 (the present NTSC ratio) to 14:9. This system can operate within the present 6-MHz channel allocations. A disadvantage of this system is its tendency to show some flicker near sharp edges of a picture and, as is true of MUSE, moving objects will be somewhat blurred because of subsampling. The greatest advantage of the Del Rey system is its compatibility with current TV sets.

The ACTV system: This most recently announced system, a joint effort of NBC, RCA and the Sarnoff Labs in Princeton, New Jersey, is fully compatible with NTSC, so older sets will see a normal picture. Specially designed sets will obtain double the resolution of NTSC (1,050 lines) and an aspect ratio of 5:3 in a required transmission channel of only 6 MHz. There are four components to the ACTV signal. One is the NTSC signal (containing the center panel of the widescreen image). These four components are compressed and expanded in time to fit in the narrowest possible frequency space. The three other compressed components are not visible on current NTSC sets. These components, as well as side-panel high frequencies and extra horizontal detail, will be unsqueezed to provide the ACTV picture on TV sets of the future.

The NAP system: This might be described as a backwards-compatible system, because it uses an unmodified NTSC signal in one channel and an augmentation signal in the other. The latter signal increases horizontal resolution, adds side panels and digital audio, and improves vertical detail by eliminating some interlace problems. This system could produce a 1,050-line picture. The disadvantage, of course, is that it requires two full 6-MHz channels.

The Glenn system: This system is in many ways similar to the NAP system, since it requires one NTSC channel plus additional bandwidth (either another half-channel or a full extra channel). Moving details are somewhat blurred. A wider aspect ratio (somewhat less than 5:3) is achieved by removing part of the height of the NTSC image and using some of what would normally be horizontal blanking time in a conventional NTSC picture. This system, too, is backwards-compatible and would not require scrapping existing TV sets.

The MIT system: Actually two systems: One uses the existing 6-MHz channel bandwidth and provides digital audio and nearly 800 active lines per picture. The other MIT system is receiver-compatible, uses a single 6-MHz channel of bandwidth and employs enhancement signals in a special receiver to raise vertical resolution to 600 active lines per picture. An aspect ratio of 16:9 is left unimpaired for viewing on NTSC receivers. MIT is now considering adding digital audio to the enhancement signals. Color resolution can also be enhanced using a subsampling technique similar to that used in the Del Rey system.

—Len Feldman

FUTURE PERFECT

*Choosing a set
today that's ready
for video tomorrow.
A buyer's guide.*

By Gregory P. Fagan

Is today's monitor/receiver tomorrow's black-and-white relic? Relax. If you buy one of the state-of-the-art monitor/receivers available today, you're safe. That's because the current crop of super sets has been designed with considerable headroom—that is, enough resolution (or picture quality) to handle any video source around, and then some.

In fact, TV designers began meeting the challenge of ED Beta, Super VHS and laser disc picture quality years ago. And, judging by the information gathered here, it looks as if monitor/receiver technology remains a step ahead of the best tape and disc players. Recent developments in tubes (bigger, clearer, less reflective), circuitry (comb filters, saw filters, video noise reduction) and features (digital picture-in-picture and strobe effects, on-screen menus, sleep timers) make most top sets as high tech as their glossy advertisements suggest.

This statement doesn't cover every set on the market. A true monitor/receiver includes audio/video inputs and outputs,

Lost in Space: RCA's new G311000 monitor/receiver—with a 31-inch screen, 600 lines of horizontal resolution and MTS stereo—serenely orbits Earth.





built-in MTS/SAP decoding, a cable-compatible tuner, a wireless remote control and circuitry that allows it to receive more than the 330 lines of horizontal resolution put out by broadcast-TV stations.

More sets now meet the monitor/receiver criteria than ever before. Nearly 23 percent of the color TV sets sold in the US during 1987 included an integrated MTS/SAP decoder, according to the Electronic Industries Association (EIA), a consumer electronics trade organization. The EIA expects that number to pass the 25 percent mark in '88, with MTS-equipped sets accounting for over five million of the projected 19.5 million color TVs to be sold. This trend toward super sets (now roughly nine percent of the total American color-TV pie, and rising) comes at a time when sales and product saturation are at an all-time high: The EIA estimates that 94 percent of



JVC's 35-inch monitor (AV3500S) features 560 lines of resolution and full on-screen controls.

US households include a color set.

Besides the obvious, tangible effects bigger screen sizes and stereo sound afford, many sets benefit from less apparent, though equally important design innovations. The inclusion, for instance, of a five-pin S-connector should tip you off about a set's quality level. This type of input, which keeps the luminance (black-and-white) and chrominance (color) components of a video signal separate to reduce interference, showed up on S-VHS machines last year. ED Beta also makes use of the S-video component-signal system. Splitting the signal from source (VCR) to end (screen image) eliminates crosstalk and results in a five- to 10-percent improvement in picture quality. Presently, only high-end monitor/receivers include the S-connector, but its inclusion should be considered by forward-thinking consumers.

MONITOR/RECEIVERS WITH MTS

MANUFACTURER	MODEL NO.	DIGITAL	PICTURE IN PICTURE	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS/OUTPUTS	S-VIDEO INPUT	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to the nearest inch)	PRICE	
AKAI	CT-A267-B	No	No	T	26	400	1/1	1/1	No	1	No	Yes	139	10	2	24x26x19	NA
AOC	C2520R	No	No	T	25	425	2/2	2/2	No	4	—	Yes	139	2.5	2	23x26x21	\$599
CURTIS MATHES	A2600RB	No	No	T	26	330	2/2	2/2	No	1	No	Yes	142	5	2	24x26x19	NA
CURTIS MATHES	A2600RW	No	No	T	26	330	2/2	2/2	No	1	No	Yes	142	5	2	24x26x19	NA
CURTIS MATHES	A2642RL	No	No	C	26	330	2/2	2/2	No	—	No	Yes	142	5	2	36x29x16	NA
CURTIS MATHES	M2075RW	No	No	T	20	330	2/2	2/2	No	1	No	Yes	142	5	2	20x21x19	NA
EMERSON	MS30R-BK	No	No	T	20	350	1/1	1/1	No	1	No	Yes	139	5	4	17x25x18	\$500
EMERSON	MS199R	No	No	T	19	330	1/1	1/1	No	1	No	Yes	139	3	2	18x20x18	\$600
EMERSON	MS250R	No	No	T	25	370	1/1	1/1	No	1	No	Yes	139	4	4	22x30x21	\$700
EMERSON	MS251D	No	No	T	25	330	1/1	1/1	No	1	No	Yes	139	4	2	23x25x20	\$750
EMERSON	MS2700RD	No	No	T	27	500	1/1	2/2	Yes	1	No	Yes	139	NA	2	25x28x16	\$1,199
FISHER	HT-775	No	No	C	25	400	2/1	1/1	No	1	No	Yes	140	5	2	36x28x22	\$900
FISHER	HT-790	No	No	C	26	380	2/1	2/1	No	—	No	Yes	140	5	4	34x27x22	\$900
FISHER	HT-797	No	No	C	26	400	2/1	2/1	No	1	No	Yes	181	7.5	4	37x28x19	\$1,000
FISHER	HT-881	No	No	C	26	500	2/1	2/1	No	—	No	Yes	181	7.5	4	33x46x20	\$1,000
FISHER	HT-890	No	No	C	26	500	2/1	2/1	No	—	No	Yes	181	7.5	4	33x42x20	\$1,200
FISHER	HT-893	No	No	C	27	500	2/1	2/1	No	1	No	Yes	181	20	4	36x44x19	\$1,400
FISHER	HT-895	No	No	C	27	500	2/1	2/1	No	—	No	Yes	181	7.5	4	35x42x21	\$1,300
FISHER	HT-897	No	No	C	27	500	2/1	2/1	No	1	No	Yes	181	20	4	36x44x20	\$1,400
FISHER	HT-1400	No	No	C	35	560	3/1	3/2	No	1	Yes	Yes	181	7.5	4	47x37x26	\$3,400
FISHER	HT-1450	No	No	C	35	560	3/1	2/2	No	1	No	Yes	181	7.5	4	45x39x24	\$3,200
FISHER	HT-1500	No	No	C	35	560	3/1	2/1	No	1	No	Yes	181	7.5	4	50x39x26	\$3,700
FISHER	HTD-900	No	No	C	27	500	3/1	3/1	No	—	No	Yes	181	7.5	4	31x42x19	\$1,700
FISHER	PC-206	No	No	T	20	390	2/1	2/1	No	—	No	Yes	181	2	4	22x26x21	\$650
FISHER	PC-207	No	No	T	19	370	1/1	1/1	No	1	No	Yes	140	1.5	2	19x21x20	\$600
FISHER	PC-227	No	No	T	20	400	2/1	2/2	No	1	No	Yes	181	3	2	20x21x20	\$650
FISHER	PC-345	No	No	T	25	500	2/1	2/2	No	1	No	Yes	140	3.5	2	23x25x21	\$800
FISHER	PC-347	No	No	T	25	400	2/1	2/2	No	1	No	Yes	140	3	2	24x25x21	\$750
FISHER	PC-367	No	No	T	26	500	2/1	2/2	No	1	No	Yes	181	3.5	2	24x26x20	\$850
FISHER	PC-370	No	No	T	26	500	2/1	2/1	No	1	No	Yes	181	3.5	2	24x27x22	\$900
FISHER	PC-380	No	No	T	27	500	2/1	2/2	No	1	No	Yes	181	5	2	26x28x19	\$1,100

*Total number of speakers built into set.

The RGB input, a 25-pin connector used in computer/monitor interfaces, also separates the luminance and chrominance signals. When putting together its S-VHS system, Zenith opted to use RGB jacks and connectors to improve picture quality rather than use the S-video setup. Zenith offers an S-video-to-RGB adapter for use with its sets, and Sony has introduced a similar device in Japan. Nearly every major manufacturer included an RGB-equipped monitor/receiver in its line at one time, especially when the personal computer and home video audiences seemed ready to merge. Now, few companies aside from Zenith include an RGB input on larger (25-inch and up) sets, though Sony includes an S-video and an RGB input on its XBR-Pro.

A comb filter achieves the same separation of luminance/chrominance as an



Proton's VT-290 uses the VNR (video noise reduction) system to help clean up grainy TV pictures.

S-connector or RGB input, only internally. In essence, here's how it works: After entering the set, the video signal runs through an electron gun at the back of the

picture tube. The gun shoots the signal to the screen, where phosphors form an image. A comb filter is positioned just before the gun, where it separates the color and black-and-white signals on their way to the screen. When a set lacks a comb filter, you can usually spot a shimmering effect, as well as some dulling of the finer picture details. If someone shows you a side-by-side with/without comb filter comparison that doesn't impress you, try boosting the color level on both sets until the picture begins to look nervous. The chrominance/luminance interference should become evident.

Sets from a few leading manufacturers (including Mitsubishi and Proton) now feature some form of video noise reduction in addition to a comb filter. This reduces the flecks of white, or video snow, that occur in the screen's darker areas. If your TV

MONITOR/RECEIVERS WITH MTS

MANUFACTURER	MODEL NO.	DIGITAL	PICTURE IN PICTURE	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	S-VIDEO INPUT	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
FISHER	PC-1550	No	No	T	35	560	3/1	2/2	No	1	No	Yes	181	5	2	34x36x23	\$3,100
GE	8-2060	No	No	T	20	300	1/1	1/1	No	1	No	Yes	155	2	2	19x20x19	\$600
GE	8-2070	No	No	T	20	300	2/1	2/2	No	1	No	Yes	147	5	4	20x20x16	\$449
GE	8-2074	No	No	T	20	300	2/1	2/2	No	1	No	Yes	147	5	4	18x25x16	\$449
GE	8-2668	No	No	T	26	300	2/1	2/2	No	1	No	Yes	147	5	4	23x27x19	\$549
GE	8-2678	No	No	T	26	300	2/1	2/2	No	1	No	Yes	147	5	4	23x27x19	\$549
GE	8-2789	No	No	T	27	330	2/1	1/2	No	2	No	Yes	155	4	4	24x26x22	\$900
GOLDSTAR	CMT-2132	No	No	T	20	NA	1/1	1/1	No	1	No	Yes	139	5	2	NA	\$649
GOLDSTAR	CMT-2525	No	No	T	25	335	1/2	1/2	No	1	No	Yes	139	3	2	23x25x20	\$750
GOLDSTAR	CMT-2612	No	No	T	26	330	1/2	1/2	No	—	No	Yes	139	5	2	23x26x22	\$800
GOLDSTAR	CMT-2615	No	No	C	26	330	1/2	1/2	No	—	No	Yes	139	5	2	31x40x21	\$850
HITACHI	CT2077	No	No	T	20	430	1/1	1/1	No	—	No	Yes	119	2	2	19x20x20	\$529
HITACHI	CT2079	No	No	T	20	430	1/1	1/1	No	—	No	Yes	181	3	2	19x25x19	\$579
HITACHI	CT2267	No	No	T	22	480	2/1	2/1	No	1	No	Yes	181	4	2	21x22x21	\$629
HITACHI	CT2268	No	No	T	22	480	2/1	2/1	No	1	No	Yes	181	4	2	21x30x21	\$659
HITACHI	CT2269	No	No	C	22	480	2/1	2/1	No	1	No	Yes	181	4	2	36x30x21	\$749
HITACHI	CT2667	No	No	T	26	500	2/1	2/1	No	2	No	Yes	181	5	2	25x25x20	\$819
HITACHI	CT2668	No	No	C	26	500	2/1	2/1	No	2	No	Yes	181	5	4	33x40x20	\$949
HITACHI	CT2670	No	No	T	26	500	2/1	2/1	No	—	No	Yes	119	5	2	25x25x20	\$749
HITACHI	CT2677	No	No	T	26	500	2/1	2/1	No	2	No	Yes	181	5	4	24x34x19	\$849
HITACHI	CT3170	No	No	T	31	600	2/1	2/1	No	1	No	Yes	181	10	4	28x31x22	\$2,199
HITACHI	CT3175	Yes	Yes	T	31	600	2/1	2/1	No	1	No	Yes	181	10	4	28x31x22	\$2,499
JC PENNEY	2220	No	No	T	20	400	2/2	2/2	No	1	Yes	Yes	141	5	2	20x21x20	\$700
JC PENNEY	2512	No	No	T	26	400	2/2	2/2	No	1	No	Yes	141	5	2	24x26x20	\$850
JC PENNEY	2514	No	No	T	26	400	2/2	2/2	No	1	No	Yes	147	5	4	23x29x19	\$900
JC PENNEY	2517	No	No	T	25	300	1/1	1/1	No	1	No	Yes	139	NA	2	25x25x25	\$650
JC PENNEY	4228	No	No	C	26	400	1/1	1/1	No	—	No	Yes	147	5	2	30x45x20	\$700
JC PENNEY	4230	No	No	C	27	400	3/3	3/3	Yes	1	No	Yes	147	5	4	30x42x20	\$900
JVC	AV-2057S	No	No	T	20	NA	1/1	1/2	Yes	—	No	Yes	142	2.2	2	19x20x20	NA
JVC	AV-2090	No	No	T	20	560	3/1	3/1	No	—	Yes	Yes	142	3	2	19x21x20	\$899
JVC	AV-2556	No	No	T	25	350	1/1	1/2	No	—	No	Yes	142	2.2	2	25x27x21	\$749

*Total number of speakers built into set.

MONITOR/RECEIVERS WITH MTS

MANUFACTURER	MODEL NO.	DIGITAL	PICTURE IN PICTURE	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	S-VIDEO INPUT	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
JVC	AV-2657S	No	No	T	26	480	1/1	1/2	Yes	—	No	Yes	142	2.2	2	25x26x21	\$799
JVC	AV-2676	No	No	T	26	560	3/1	3/2	No	1	No	Yes	142	3	2	22x26x20	\$1,099
JVC	AV-2687S	No	No	T	26	560	1/1	3/2	Yes	1	No	Yes	142	3	2	22x26x20	NA
JVC	AV-3500S	No	No	T	35	560	1/1	3/2	Yes	1	No	Yes	142	30	4	47x37x24	NA
KENWOOD	KMT-2026	No	No	T	26	560	2/2	2/2	No	1	No	Yes	142	5	2	24x26x20	\$1,100
KTV	19LXC	No	No	T	19	440	2/1	2/2	No	1	No	Yes	139	4	2	21x22x21	\$425
KTV	20CXC	No	No	T	20	480	2/1	2/2	No	1	No	Yes	139	4	2	21x22x21	\$450
KTV	26CYC	No	No	T	26	520	3/2	3/2	No	1	No	Yes	139	5	2	26x28x22	\$700
LLOYD'S	L-647	No	No	T	19	NA	1/1	1/1	No	1	No	Yes	139	NA	2	24x23x21	\$600
MAGNAVOX	RH4350WA	No	No	T	20	420	1/1	1/1	No	—	No	Yes	178	4	2	18x25x19	\$579
MAGNAVOX	RH4560CH	No	No	T	26	430	1/1	1/1	No	—	No	Yes	178	4	2	23x25x20	\$849
MAGNAVOX	RH5560CH	No	No	T	27	450	3/1	1/1	No	—	No	Yes	178	4	2	22x28x19	\$899
MAGNAVOX	RH5569AK	No	No	T	27	450	3/1	1/1	No	—	No	Yes	178	4	4	22x30x19	\$1,099
MAGNAVOX	RH5570AK	No	No	T	27	450	3/1	1/1	No	1	No	Yes	178	10	6	23x36x19	\$1,299
MAGNAVOX	RH6050AK	No	No	C	27	450	1/1	1/1	No	—	No	Yes	178	4	2	30x39x19	\$949
MAGNAVOX	RH7050AK	No	No	C	27	450	3/1	1/1	No	—	No	Yes	178	4	2	29x44x20	\$1,099
MAGNAVOX	RH7620AK	No	No	C	27	450	3/1	1/1	No	1	No	Yes	178	10	4	29x46x20	\$1,399
MAGNAVOX	RH7700AK	No	No	C	31	430	3/1	1/1	No	1	No	Yes	178	10	4	40x35x22	NA
MARANTZ	MR260	No	No	T	26	360	2/1	2/1	No	1	No	Yes	142	5	2	25x26x19	\$1,000
DAIICHI	CK-2693R	No	No	C	26	560	2/1	2/1	Yes	—	No	Yes	181	NA	4	34x43x21	\$1,400
DAIICHI	CK-2694R	No	No	C	26	560	2/1	2/1	Yes	—	No	Yes	181	NA	4	31x40x19	\$1,200
DAIICHI	CK-3101R	No	No	C	31	560	2/1	2/1	Yes	1	No	Yes	181	NA	4	35x33x23	NA
DAIICHI	CK-3503R	No	No	T	35	560	2/1	2/1	Yes	1	No	Yes	181	10	2	30x35x23	NA
DAIICHI	CK-3513R	No	No	C	35	560	2/1	2/1	Yes	1	No	Yes	181	10	4	38x38x24	\$3,000
DAIICHI	CK-3555R	No	No	C	35	560	2/1	2/1	Yes	—	No	Yes	181	10	4	42x40x25	\$3,300
DAIICHI	CK-3557R	No	No	C	35	560	2/1	2/1	Yes	—	No	Yes	181	10	4	43x39x26	\$3,300
DAIICHI	CS-2056R	No	No	T	20	400	2/1	2/1	No	1	No	Yes	125	NA	2	17x20x19	\$630
DAIICHI	CS-2087R	No	No	T	20	400	2/1	2/1	No	1	No	Yes	125	NA	4	19x20x19	\$700
DAIICHI	CS-2655R	No	No	T	26	560	2/1	2/1	Yes	1	No	Yes	181	NA	2	24x26x18	\$950
DAIICHI	CS-2670R	Yes	Yes	T	26	450	2/1	2/1	No	1	Yes	Yes	139	NA	2	22x27x19	\$1,350
NAD	MR-26	No	No	T	26	400	4/2	3/2	No	1	No	Yes	139	3.5	2	24x27x20	\$1,098
NEC	CT-2015A	No	No	T	20	450	1/1	1/1	No	—	No	Yes	128	1.5	2	NA	\$599
NEC	CT-2030S	No	No	T	20	450	2/3	2/2	Yes	1	No	Yes	128	5	2	19x21x19	\$699
NEC	CT-2610A	No	No	T	26	400	2/3	2/4	No	1	No	Yes	128	5	2	24x26x19	\$999
NEC	CT-2620S	No	No	T	26	500	2/2	2/2	Yes	2	No	Yes	128	5	2	24x26x20	\$1,049
NEC	CT-2700S	No	No	T	27	500	3/3	3/4	Yes	1	No	Yes	166	5	2	24x27x19	\$1,199
NEC	CT-3000S	No	No	T	30	600	3/3	3/4	Yes	1	No	Yes	160	5	2	27x31x21	NA
NEC	DT-2680	Yes	Yes	T	26	500	3/3	3/4	No	1	Yes	Yes	122	5	2	20x26x23	\$1,999
NEC	KX-2750A	No	No	C	27	500	3/3	3/4	No	1	No	Yes	166	5	2	28x42x28	\$1,299
PANASONIC	CTH-2571R	No	No	C	25	400	1/1	1/2	No	—	No	Yes	155	NA	2	32x39x19	\$900
PANASONIC	CTJ-2053R	No	No	T	20	NA	1/1	1/1	No	—	No	Yes	155	NA	1	19x20x19	\$520
PANASONIC	CTJ-2065R	No	No	T	20	500	1/1	1/2	No	1	No	Yes	155	NA	2	18x20x15	\$700
PANASONIC	CTJ-2560R	No	No	T	25	400	1/1	1/1	No	—	No	Yes	155	NA	2	22x25x18	NA
PANASONIC	CTJ-2580R	No	No	T	25	400	1/1	1/2	No	1	No	Yes	155	NA	4	22x25x18	\$800
PANASONIC	CTJ-2770R	No	No	T	27	400	1/1	1/2	No	—	No	Yes	155	NA	4	23x26x20	\$950
PANASONIC	CTJ-2780R	No	No	T	27	400	1/1	1/2	No	1	No	Yes	155	NA	4	23x26x20	\$1,050
PANASONIC	CTJ-2788R	No	No	C	27	400	1/1	1/2	No	1	No	Yes	155	8	4	36x40x22	\$1,400
PANASONIC	CTJ-2790R	No	No	T	27	500	1/1	1/2	Yes	2	No	Yes	155	NA	4	24x30x20	\$1,150
PANASONIC	CTJ-3170R	No	No	T	31	500	1/1	1/2	Yes	2	No	Yes	155	NA	4	28x34x21	\$2,700
PHILCO	R7083BAK	No	No	C	27	330	1/1	1/1	No	—	No	Yes	178	4	2	30x42x17	\$960
PHILIPS	27H326SB	No	No	T	27	450	3/1	1/1	No	1	No	Yes	178	10	4	30x30x19	\$1,300
PHILIPS	31H331SB	No	No	C	31	500	3/1	1/1	No	1	No	Yes	178	10	4	40x35x22	\$2,300
PIONEER	SD-2600	No	No	T	26	560	2/2	2/2	No	2	No	Yes	125	5	2	24x26x20	\$1,000

*Total number of speakers built into set.

MONITOR/RECEIVERS WITH MTS

MANUFACTURER	MODEL NO.	DIGITAL	PICTURE IN PICTURE	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	S-VIDEO INPUT	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
PIONEER	SD-2601	No	No	T	26	560	3/2	3/3	No	2	No	Yes	139	5	2	23x27x20	\$1,200
PROTON	619-A	No	No	T	19	400	3/3	2/2	No	—	No	Yes	139	3	2	20x21x20	\$749
PROTON	625	No	No	T	25	380	3/3	3/3	No	—	Yes	Yes	139	3.5	2	24x26x21	\$1,099
PROTON	VT-210	No	No	T	20	500	3/3	3/3	No	—	Yes	Yes	139	3	2	20x21x19	\$850
PROTON	VT-290	No	No	T	27	500	3/3	3/3	No	—	Yes	Yes	139	3	2	24x27x19	\$1,299
QUASAR	TL9970YP	No	No	C	26	NA	1/1	1/1	No	—	No	Yes	155	NA	2	31x48x17	\$970
QUASAR	TL9981BP	No	No	C	27	NA	1/1	1/1	No	—	No	Yes	155	NA	2	30x40x17	\$900
QUASAR	TL9982BW	No	No	C	27	NA	1/1	1/1	No	—	No	Yes	155	NA	2	30x46x17	\$1,000
QUASAR	TL9988BP	No	No	C	27	NA	1/1	1/1	No	—	No	Yes	155	NA	2	33x45x19	\$1,020
QUASAR	TT9000YQ	No	No	T	26	NA	3/1	3/1	No	1	No	Yes	155	NA	2	24x27x22	\$1,000
QUASAR	TT9901BE	No	No	T	27	NA	1/1	1/1	No	1	No	Yes	155	NA	4	23x26x17	\$860
QUASAR	TT9908AW	No	No	T	26	NA	1/1	1/1	No	1	No	Yes	155	NA	4	22x25x18	\$760
QUASAR	TU9909AE	No	No	T	26	NA	1/1	1/1	No	1	No	Yes	155	NA	1	35x34x18	\$690
QUASAR	TU9962YK	No	No	C	26	NA	1/1	1/1	No	NA	No	Yes	155	NA	2	31x28x17	\$730
RADIO SHACK	16-251	No	No	T	19	320	2/1	2/1	No	1	No	Yes	140	2.5	2	20x19x19	\$500
RCA	FPR2723	No	No	T	27	400	3/2	3/3	No	1	No	Yes	147	5	4	23x29x19	\$899
RCA	G31100	No	No	C	31	600	2/1	2/1	Yes	1	No	Yes	149	5	4	37x35x23	\$2,499
RCA	G31150	No	No	C	31	600	2/1	2/1	Yes	1	No	Yes	149	5	4	34x43x23	\$2,499
RCA	GPR2740	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	33x32x18	\$899
RCA	GPR2743	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	32x32x19	\$949
RCA	GPR2750	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	29x41x19	\$999
RCA	GPR2751	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	32x50x19	\$1,049
RCA	GPR2758	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	30x47x20	\$999
RCA	GPR2760	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	31x44x19	\$1,099
RCA	GPR2790	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	30x49x19	\$1,199
RCA	GPR2798	No	No	C	27	400	3/2	3/3	No	1	No	Yes	147	5	4	32x49x20	\$1,299
SAMSUNG	TC2023	No	No	T	20	NA	2/1	2/1	No	1	No	Yes	139	3	2	17x27x19	\$500
SAMSUNG	TC2540S	No	No	T	25	NA	1/1	1/1	No	—	No	Yes	139	5	2	24x25x20	\$650
SANSUI	SV-M26AV	No	No	T	26	NA	1/—	1/1	No	1	No	Yes	140	3	2	24x26x22	\$1,000
SANYO	AVM215W	No	No	T	20	400	2/1	2/2	No	1	No	Yes	181	2	2	20x21x19	\$580
SANYO	AVM220	No	No	T	20	380	2/1	2/2	No	—	No	Yes	181	2	2	20x21x20	\$500
SANYO	AVM260	No	No	T	25	400	1/1	1/2	No	—	No	Yes	112	3.5	2	23x25x19	\$600
SANYO	AVM265W	No	No	T	25	500	1/1	1/2	No	1	No	Yes	140	3.5	2	24x25x21	\$650
SANYO	AVM268	No	No	T	25	400	1/1	1/2	No	—	No	Yes	140	3.5	2	24x25x19	\$650
SANYO	AVM278	No	No	T	26	500	2/1	1/2	No	1	No	Yes	181	3.5	2	24x27x22	\$750
SANYO	AVM355	No	No	C	35	560	3/1	3/2	No	1	No	Yes	181	7.5	4	44x39x23	\$3,000
SCOTT	HTS-220	No	No	T	20	400	1/1	1/1	No	1	No	Yes	139	5	2	20x18x20	\$500
SCOTT	HTS-300	No	No	T	20	400	1/1	1/1	No	1	No	Yes	139	5	4	19x27x20	\$550
SEARS	42452	No	No	T	20	400	1/1	1/1	No	2	No	Yes	119	3	2	20x26x19	\$500
SEARS	42561	No	No	T	20	400	1/1	1/1	No	2	No	Yes	119	3	2	20x21x20	\$490
SEARS	42651	No	No	T	20	400	1/1	1/1	No	2	No	Yes	141	5	4	19x23x19	\$450
SEARS	42701	No	No	T	20	450	3/1	3/2	No	2	Yes	Yes	140	3	4	20x20x20	\$650
SEARS	42702	No	No	T	20	560	3/1	3/1	No	2	No	Yes	181	3	4	21x20x21	\$650
SEARS	42902	No	No	T	26	530	1/1	1/1	No	2	No	Yes	140	3.5	2	24x27x22	\$750
SEARS	42951	No	No	T	26	400	3/1	3/2	No	2	No	Yes	181	3	4	26x27x19	\$800
SEARS	42953	No	No	T	27	530	3/1	3/2	No	2	No	Yes	181	5	4	25x27x20	\$1,000
SHARP	20MV967	No	No	T	20	NA	1/—	1/1	Yes	—	No	Yes	140	3	2	18x19x18	NA
SHARP	26LV96	No	No	T	26	NA	3/2	3/2	No	1	No	Yes	140	NA	2	23x27x21	NA
SHARP	30MD877	No	No	C	30	400	2/—	2/1	No	—	No	Yes	140	NA	2	35x31x24	\$2,495
SHARP	35LD956	No	No	C	35	400	3/1	3/1	No	1	No	Yes	140	5	2	39x37x24	\$3,995
SHARP	35LD986	No	No	C	35	400	3/1	3/1	No	1	No	Yes	140	8	4	37x55x24	\$4,295
SONY	KV-20HFR	No	No	T	20	450	3/1	3/2	No	—	No	Yes	181	NA	4	18x27x19	\$940
SONY	KV-27AVR	No	No	C	27	450	3/1	3/1	No	—	No	Yes	181	30	4	33x52x21	\$2,300

*Total number of speakers built into set.

reception (either broadcast or cable) frequently suffers from excessive noise, it pays to consider monitor/receivers featuring noise reduction circuits.

The sharpest sets now include a wide-band video amplifier in the processing line with the comb filter and video noise reduction circuits. RCA, one of the companies using such an amplifier, claims that this can expand the frequency response of the video signal up to 6.5 MHz. This, in tandem with RCA's comb filter and 31-inch fine-pitch screen, produces up to 600 lines of horizontal resolution, according to the manufacturer. (In our reports on the Advanced Product Evaluation Laboratory's test results, we multiply the video frequency response reading by 80 to establish a set's horizontal resolution.)

The signal-processing circuitry comes before the electron gun at the back of the tube. Velocity-scan modulation, which recently showed up on high-end monitor/receivers, actually processes the electron beam after the electron gun sets it in focus. These components, a series of elec-



NEC's top 26-inch monitor (CT-2620S) features an S-video output, a clue to its high-end status.

tromagnets and circuits along the cathode-ray tube's neck, sense transitions from black to white in the electron beam. The circuitry speeds up and slows down the white and black portions of the signal (equally, so as not to create a blurring effect) to create an image with much sharper contrast.

In addition to the improved contrast, the

increased time a signal spends on any phosphor as a result of velocity-scan modulation allows it to glow brighter—increasing overall picture brightness. The need for this added contrast and brightness arose in the development of larger (30-inch and up) screen sizes, which tend to amplify their shortcomings. To evaluate a set's velocity-scan modulation circuitry, watch a black-and-white credit roll (Woody Allen's movies frequently use such graphics), paying attention to the outlines of the letters. Undesirables include splotches and smearing.

A lot of the sales hype focuses on the TV screen (the cathode-ray tube) itself. After all, it's the first thing you see when you walk into the store. When shopping, it pays to keep two universal manufacturer's goals in mind: reducing the reflection of exterior light and cutting down on edge distortion.

To combat reflection, engineers use a variety of light-absorbing materials on the screen's faceplate. Older sets and current inexpensive models are olive in color when switched off. Today's top models appear

MONITOR/RECEIVERS WITH MTS

MANUFACTURER	MODEL NO.	DIGITAL	PICTURE IN PICTURE	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	S-VIDEO INPUT	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
SONY	KV-27DS1	No	No	C	27	450	1/—	1/1	No	—	No	Yes	181	NA	2	29x40x23	\$1,100
SONY	KV-27DS2	No	No	C	27	450	1/—	1/1	No	—	No	Yes	181	NA	2	30x41x22	\$1,000
SONY	KV-27HFR	No	No	T	27	450	3/1	3/2	No	—	No	Yes	181	NA	4	23x35x20	\$1,200
SONY	KV-1981R	No	No	T	19	NA	1/—	1/—	No	—	No	Yes	181	NA	2	19x26x19	\$650
SONY	KV-2075R	No	No	T	20	450	1/—	1/1	No	—	No	Yes	181	NA	1	20x21x20	\$600
SONY	KV-2080R	No	No	T	20	450	1/1	1/1	No	—	No	Yes	181	NA	2	18x24x19	\$700
SONY	KV-2084R	No	No	T	20	450	3/1	3/1	No	—	No	Yes	181	NA	2	19x26x19	\$750
SONY	KV-2775R	No	No	T	27	450	1/—	1/1	No	—	No	Yes	181	NA	1	25x27x22	\$950
SONY	KV-2780R	No	No	T	27	450	1/1	1/1	No	—	No	Yes	181	NA	2	23x26x20	\$1,100
SONY	KV-2781R	No	No	C	27	450	1/—	1/—	No	—	No	Yes	181	NA	4	24x33x20	\$1,050
SONY	KV-2782R	No	No	C	27	450	3/1	3/1	No	—	No	Yes	181	NA	4	29x39x20	\$1,250
SONY	KV-2783R	No	No	C	27	450	3/1	3/1	No	—	No	Yes	181	NA	4	30x41x21	\$1,300
SONY	KV-2786R	Yes	Yes	C	27	450	3/1	3/1	No	—	No	Yes	181	NA	3	37x33x22	\$1,600
SONY	XBR-PRO	No	No	T	25	560	3/2	3/2	Yes	1	Yes	Yes	181	15	2	20x26x20	\$2,500
SYLVANIA	RKH198	No	No	T	20	420	1/1	1/1	No	—	No	Yes	178	4	2	19x20x19	\$599
SYLVANIA	RNH613	No	No	T	26	430	1/1	1/1	No	—	No	Yes	178	4	2	23x25x20	\$849
SYLVANIA	RPH540	No	No	C	27	450	1/1	1/1	No	—	No	Yes	178	4	2	32x30x19	\$999
SYLVANIA	RPH546	No	No	C	27	450	1/1	1/1	No	—	No	Yes	178	4	2	30x39x21	\$999
SYLVANIA	RPH598	No	No	C	27	450	3/1	1/1	No	—	No	Yes	178	4	2	30x53x21	\$1,499
SYLVANIA	RPH713	No	No	T	27	450	1/1	1/1	No	—	No	Yes	178	4	4	22x28x19	\$899
SYLVANIA	RPH715	No	No	T	27	450	3/1	1/1	No	1	No	Yes	178	4	6	23x30x19	\$1,299
SYLVANIA	RRH801	No	No	C	31	430	3/1	1/1	No	1	No	Yes	178	10	4	39x36x24	NA
TATUNG	2010CPX	No	No	T	20	500	1/1	1/1	No	1	No	Yes	141	5	4	19x20x19	\$499
TATUNG	2710CPX	No	No	T	27	500	2/1	2/1	No	1	No	Yes	139	5	4	24x27x21	\$999
TATUNG	3010CPX	No	No	T	30	500	1/1	1/1	No	1	No	Yes	141	5	4	28x30x22	\$2,299
TEKNIKA	FH-202	No	No	T	20	400	2/1	2/1	No	—	No	Yes	140	2.5	2	17x24x19	\$549

*Total number of speakers built into set.

gray, blue or black. It's tough to judge the effectiveness of reflection reduction in a store, since TV sets are usually displayed under subdued lighting. If your TV room has white walls and uncovered windows, you'd better assess the set's ability to absorb light before you buy it.

The most important developments in reducing edge distortion actually occur on the other side of the picture tube, at the electron gun. Recent advances in focusing the electron beam have enabled designers to reduce this type of distortion measurably.

You can best judge the most obvious form of distortion reduction—flattening of the faceplate—with your eyes. It may confuse you at first, because you'll quickly notice that a flat-square tube is actually a flatter, squarer tube. While watching a TV drama or sitcom, note the relative squareness of the screen's corners and the curvature at the tube's edges. As the camera moves slowly from left to right, a flat tube will minimize the "funhouse" effect.

If you're spending well over \$1,000 on a set you probably want more than just a

great picture. Before selecting one of the few sets that offer digital picture-in-picture circuitry, be sure that you understand their different capabilities. The Hitachi and Sony PIP sets, for example, incorporate a full second tuner that can generate an inset picture—which actually lets you view two live channels at once. RCA's new projection TV does the same trick. Other digital effects sets from NEC, Mitsubishi and Toshiba lack a second tuner.

As for audio advances, the latest Magnavox and RCA 31-inch sets include simulated surround sound features to complement their MTS/SAP decoders. Zenith recently added a 27-inch console to its Sound by Bose line, and JVC's model AV3500S 35-inch set includes a 30-watts-per-channel stereo amplifier. These promising developments point to a wider concern among manufacturers about the audio side of the *complete* monitor/receiver.

Sets incorporating most of the picture-processing and digital-enhancement circuitry that we've discussed already extend picture quality beyond the limits of

current home video technology. In fact, sets capable of 600 lines of horizontal resolution (such as the 31-inch RCA) actually approach professional studio standards. (One shouldn't confuse *lines of horizontal resolution*—a charted measurement of a set's detail—with the 525 horizontal *scan* lines used in the NTSC standard signal. To use an automotive analogy, it's like confusing an engine's displacement with its horsepower.) The accompanying charts show that Fisher, Hitachi, JVC, Mitsubishi, NEC, Pioneer, Sanyo, Sears, Teknika and Toshiba also offer better-than-the-best-input models. Zenith doesn't publish horizontal-resolution figures, but, according to APEL's tests, the 520-line measurement for its 35-inch set (see "Equipment Reviews," February '88 *VR*) currently holds the record.

If you do decide to go for a monitor/receiver with 500-plus lines, ask for some written proof that the set can produce such resolution. After all, you'll have to wait for video's *next* revolution before you can take full advantage of it. □

MONITOR/RECEIVERS WITH MTS

MANUFACTURER	MODEL NO.	DIGITAL	PICTURE IN PICTURE	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	S-VIDEO INPUT	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
TEKNIKA	FV-201/A	No	No	T	20	400	1/1	1/1	No	—	No	Yes	182	2.5	2	18x21x19	\$499
TEKNIKA	FV-261	No	No	T	26	400	3/3	2/3	No	—	No	Yes	140	5	2	24x26x20	\$849
TEKNIKA	TF-2665	No	No	T	26	400	1/1	1/1	No	—	No	Yes	152	1.5	2	23x25x25	\$699
TEKNIKA	TF-2687	No	No	T	26	560	3/3	2/3	No	—	No	Yes	140	5	2	24x26x20	\$899
TEKNIKA	TG-2667	No	No	T	26	400	1/1	1/1	No	—	No	Yes	178	2.5	2	23x25x20	\$749
TOSHIBA	CF2047	No	No	T	20	275	1/—	1/1	No	—	No	Yes	124	5	2	23x18x18	\$569
TOSHIBA	CF2647	No	No	T	26	520	2/—	2/1	No	—	No	Yes	124	5	2	25x22x20	\$849
TOSHIBA	CF2656	No	No	C	26	400	1/1	1/1	No	—	No	Yes	119	5	4	38x31x19	\$1,400
TOSHIBA	CX2077	No	No	T	20	400	1/—	1/1	No	—	No	Yes	141	5	2	23x18x18	\$649
TOSHIBA	CX2667	No	No	T	26	520	2/—	2/1	No	—	No	Yes	141	5	2	25x22x20	\$929
TOSHIBA	CX3077	No	No	T	30	600	2/—	2/1	No	1	No	Yes	141	5	2	29x29x21	\$2,499
TOSHIBA	CZ2697	Yes	No	T	26	560	2/1	2/2	No	1	No	Yes	181	5	2	25x23x19	\$1,700
YAMAHA	YM965	No	No	T	26	400	2/2	2/2	No	1	No	Yes	142	5	2	25x26x19	\$899
ZENITH	SC2747P	Yes	No	C	27	NA	2/1	2/3	No	—	Yes	Yes	178	NA	3**	33x31x21	\$1,595
ZENITH	SC2749Y	Yes	No	C	27	NA	2/1	2/3	No	—	Yes	Yes	178	NA	3**	33x29x21	\$1,695
ZENITH	SC2793P/S	Yes	No	T	27	NA	2/1	2/3	No	—	Yes	Yes	178	NA	3**	25x27x20	\$1,395
ZENITH	SD2035H	Yes	No	T	20	NA	1/1	2/3	No	—	Yes	Yes	178	5	2	NA	NA
ZENITH	SD2593W/Y	No	No	T	25	NA	2/1	2/3	No	—	No	Yes	178	1	2	22x25x20	NA
ZENITH	SD2729N	No	No	C	27	NA	1/1	1/3	No	—	No	Yes	178	5	2	35x44x22	NA
ZENITH	SD2731G/H	No	No	C	27	NA	1/1	1/3	No	—	No	Yes	178	5	2	29x41x21	NA
ZENITH	SD2771R	No	No	C	27	NA	1/1	1/3	No	—	No	Yes	178	5	4	29x43x22	NA
ZENITH	SD2791P/S	Yes	No	T	27	NA	2/1	2/3	No	—	Yes	Yes	178	5	2	23x27x20	\$1,000
ZENITH	SD3133H	Yes	No	C	31	NA	1/1	2/3	No	—	Yes	Yes	178	5	2	NA	\$2,000
ZENITH	SD3535H	Yes	No	C	35	NA	1/1	2/3	No	—	Yes	Yes	178	5	4	36x42x25	\$2,800
ZENITH	ZB2745H	Yes	No	C	27	NA	1/1	2/3	No	—	Yes	Yes	178	NA	3**	NA	NA
ZENITH	ZB2755S	Yes	No	C	27	NA	1/1	2/3	No	—	Yes	Yes	178	NA	3**	NA	\$1,795

*Total number of speakers built into set. **Sound by Bose.

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Oh, Carol!



A Critic's Choice of the best of *Carol Burnett and Friends*.

By J.B. Fuerst

Some say that the primetime TV variety series died on March 29, 1978, with CBS's cancellation of *The Carol Burnett Show*, which ran from 1967 to 1978. A few other variety series with a comedy headliner have limped along since then (1980's *Steve Allen Comedy Hour*, six episodes; and 1982's *Billy Crystal Comedy Hour*, four episodes). But, on the whole, the genre is now mostly discussed in the past tense.

Thankfully, the gods of sketch comedy had

J.B. Fuerst is associate curator, television, of the Museum of Broadcasting in New York City and a regular VR contributor.



TV's zaniest trio—Conway, Burnett, Korman—in a "Nora Desmond" sketch spoofing a faded movie star.



Cher joins Carol for a song parody.



Left: The reclusive, long-suffering Nora Desmond exhumes a pose from one of her old silent movies. Right: Carol as movie moppet Shirley Temple.

the foresight to put 120 half-hour episodes of *Carol Burnett and Friends* into worldwide syndication in 1977, with 30 more shows added in 1979. These syndicated shows are made up of comedy sketches culled from the final six years of the original Burnett series. They remain among the most popular shows now in syndication. An additional 25 episodes are scheduled for distribution in the near future.

These programs have become a favorite of home tapers, not only because a mere handful have been released in home video editions (from J2) but also because most of the shows hold up to repeated viewings. Even when you're clued into gags you've seen before, you can laugh at their immaculate constructions, at the actors' impeccable characterizations and inspired improvisations. I'm always delighted to see Tim Conway convulse Harvey Korman into suppressed hysterics or Carol swoon in the presence of hunk Lyle Waggoner, or Vicki Lawrence steal scenes from all her co-stars.

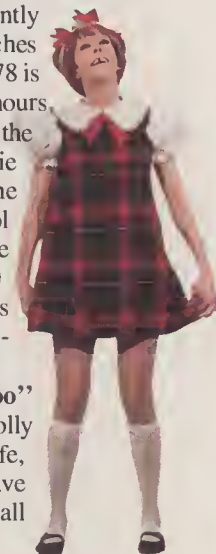
Still, the heart of the show was—and is—protean Carol, the pre-eminent video vaudevillian. She seamlessly intuits the limitations of the TV screen and does more with a facial tic, a curled lip or a raised eyebrow than any TV comic since Sid Caesar. Blessed with the revue-sketch satirist's gift for instant characterizations, Burnett's genius at nuance—whether it's a darting tongue licking the last drop of a guzzled glass of beer or a Bette Davis flip of the wrist—improves with repeated viewings. She (and her producer) also understand the essential Middle American TV audience and provide an apolitical brand of family humor designed, like good old-fashioned vaudeville, to "play Peoria." She empathizes with the audience and the audience identifies with her. During the Q&A sessions with the studio audience, Burnett establishes herself and her comedy as non-threatening and comfortable. She's totally genuine and unaffected during these chats, coming across as a sharp, savvy, glamorous woman (those '70s gowns!), not a gooney bird.

The syndicated series preserves the essence of Burnett's congenial personality. She's there to open the show and greet the viewers. We're all glad we have the time together.

THE 10 MOST COLLECTIBLE SKETCHES

Although there are 150 episodes presently in syndication, the total number of sketches Burnett performed between 1967 and 1978 is 372. Rather than choose 10 "best" half-hours, I've selected choice routines from eight of the recurring sketches, plus a favorite movie parody and a favorite one-shot sketch as the starting points for a representative Carol Burnett Collection. These choices are followed by a brief rundown of all 150 episodes, including the program numbers by which they are usually listed in newspaper or magazine television guides.

As the Stomach Turns: "Shampoo" (Program No. N117) The wild and woolly sketches spoofing daytime serials about life, love and missed cues in Canoga Falls have the sharpest lines and most off-the-wall



stick of all recurring Burnett sketches.

My favorite running gag has Marian (Burnett) offering aloud, to an empty room, "Never mind, I'll get it," before the phone or doorbell rings. The "Shampoo" sketch is lathered in bad puns and sexual double-entendres. Conway is Warren Pretty, the town hairdresser and *shtup*monger making a house call to Marian, but more interested in Pocahontas Parelli (Cher) and Beverly Hillsdale (Lawrence). Mother Marcus, the "Kosher Connection" (Korman in drag), visits with the latest gossip and soon finds the hairdresser turning his blower onto the town yenta and climbing over her mountainous breasts to give her a new hairdo. Unable to keep a straight face, an incredulous Mother Marcus cries out, "He wants to bob a senior citizen?"

The Family: "Family Reunion" (Program No. T722) This triple helping of Southern-fried turkeys (Ed and Eunice Higgins and the caustic Mama Harper) is most filling when an outsider enters the tunnelvisioned world of Raytown. The usual fever-pitched screaming matches subside when prodigal younger brother Phillip (Roddy McDowall), now a successful Hollywood writer, returns to the roost. Oblivious to his accomplishments, which they put down with backhanded compliments, the Family focuses on the precocious, off-stage antics of Mama's new poodle. Phillip's Nobel Peace Prize and his picture on the cover of *Time* bring only a suggestion from Eunice that he get a better picture taken where his ears don't stick out.

Mr. Tudball and Mrs. Wiggins: "Mrs. Wiggins Again" (Program No. T971) This sketch treats us to six of Mrs. Wiggins' classic pigeon-toed perambulations. The Wiggins Wiggle inspires the exasperated Mr. Tudball (Conway) to exclaim, "You're the only person I know that can actually tailgate herself!" Mrs. Wiggins (Burnett) has just done her nails and can't do much of anything but blow on them and wave them around like semaphore flags. While rehearsing a charade to put one over on a client, they reverse roles to make sure the thick-as-molasses Mrs. Wiggins understands. Jobs and accents are switched during the usual intercom business with Mrs. Wiggins yelling "Yumpin' Yiminy!" and firing Mr. Tudball, who sashays out in red cape and hat.

The Ham Actor: "Travels with My Mother" (Program No. N119) Funt and Mundane, the leading married couple of the American theater, with beachball-sized egos, are performed to affected perfection by Korman and Burnett. In this sketch, Funt plans to dump Mundane to run off to Hollywood with another actress (Maggie Smith) to star in "Pete 'n' Tillie, Part Two" (a great in-joke reference to a then-new Burnett movie, which gets a raised eyebrow from her as she listens in from behind a screen). Mundane takes her revenge to the stage as the ultracivilized play in which they're appearing disintegrates into a drawing room brawl, with Funt catching double doses of hot tea in his lap. The pillow fight between the rival actresses reduces the Oscar-winning Smith to the level of the Three Stooges. Funt demands the inevitable early curtain as feathers fly.

Continued on page 100



Left: Carol, as Mrs. Wiggins, the only secretary who can tailgate herself. Above: With Sammy Davis Jr. in a well-aimed jab at persistent racial stereotypes.



Gesundheit.



Carol and Harvey as the bickering but loving "Old Folks."



Soap-opera queen Marian gets the dirt in "As the Stomach Turns."

*When you're an undercover cop,
you'd better be damn sure
you know who your friends are...*

No Man's Land



You'd better buckle up before watching this video because life in the fast lane can be dangerous and deadly.

Benjy Taylor (D.B. Sweeney) is the rookie cop who goes undercover to nail a car thief suspected of murder. Only the car thief turns out to be Ted Varrick (Charlie Sheen), a young rich guy who's got even more charm than money.

He teaches Benjy how to steal \$70,000 Porsches for fun and profit—and takes him on a joyride of money, glamour and the kind of nightlife a cop only dreams about. As the two men become friends, Benjy becomes more and more seduced by Varrick's corrupt world. And when he gets sexually involved with his criminal friend's beautiful sister (Lara Harris) he finds himself being pushed closer and closer to the point of no return in **No Man's Land**.

No Man's Land, from Executive Producers Ron Howard and Tony Ganz.

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CAUTION: This Tape May Be Hazardous To Your VCR

By David Hajdu

Joanne Simbal couldn't resist a bargain. So when a new video store in her Manhattan neighborhood offered \$1.99 rentals, she decided to try out the place, even though she'd belonged to another rental club for years. Choosing a copy of the comedy *Ruthless People*, she went home anticipating an evening of laughs. But when she started to play the tape, it turned out the joke was on her—and it wasn't very funny.

"I yelled out loud," she says. "Suddenly, about 20 minutes into the movie, the picture and sound disappeared. I couldn't get anything but static and snow from my VCR—even when I tried to play another tape." After a trip to a service center (and a \$40 charge) Joanne found out what was wrong: The heads of her VCR were clogged. Why? Because of the tape she got from that new budget rental place.

Joanne's is only one of an estimated 10,000 to 25,000 cases in which tapes will impair VCR performance this year, according to service specialists' estimates. Adding insult to injury, those specialists also predict that VCR owners will spend between \$500,000 and \$1 million for head cleaning and other service sessions as a result. The issue is rarely raised in laudatory articles about home video, but it's a sad fact of life: Videotape may be hazardous to your VCR's health.

This is not to suggest that *all* tapes are harmful to all VCRs. On the contrary, the vast majority of cassettes will almost always work well on most machines. We're talking about the exceptions to the rule. But as video becomes progressively more popular among all sorts of viewers all over the country, two basic types of videotape hazards are emerging with growing frequency. The first—and worst—stems from human handling, or *mishandling*. This affects tapes and VCRs in four main ways: through exposure to a hostile environment, through the introduction of foreign particles, through physical contact with the tape itself and through simple overplaying.

Each, eventually, is the kiss of death for VCR heads.

The second basic tape-related VCR problem is a little more out of VCR owners' hands, both literally and figuratively. It's the threat of substandard tape quality in pirated prerecorded cassettes and unlicensed blanks, a plight which continues to haunt video viewers after more than a decade.

To explore the critical relationship between videotape and VCR fully, keep in mind a few basics.

First, remember that videotape is extremely sensitive and fairly fragile, which is why a cassette housing is carefully constructed to restrict contact with atmospheric elements, household substances and human hands. Second, consider the fantastic voyage of that tape inside the VCR. Gliding in a microscopically calibrated roller-coaster ride along the tape channel, the tape purls over and around rollers and guides, along the rotating upper cylinder on a cushion of air and onto the heads. There, a hairline space between two magnetic poles, called the head gap, establishes a magnetic field critical to determining how much signal the

machine will record and play. The same essential principles apply to all formats, from standard VHS and Beta to 8mm and Super VHS, with the number of heads in a VCR contributing somewhat to the complexity of and the friction in the tape's journey.

The VCR head, usually made of a ferrite compound, is harder than the tape surface, a formulation of metal oxide or metal particles bound onto the tape strip. So the (stronger) head exerts stress on the (weaker) tape, much like the force a road surface exerts on an automobile tire. In time, roads wear tires down, and VCRs do the same thing to tapes' magnetic layers. But it typically takes about 200 passes (in either record or play) for the tape to lose so much signal that the deterioration is visible and audible as noise to the average viewer. That's at least a lifetime of viewing for most types

*Home video's dirty
little secret . . .
damaged and defective
cassettes that can
trash your VCR!*

of recordings and the most fanatic of video viewers.

Unlike a highway, a VCR is essentially self-cleaning, in that new or recent blank tapes are usually abrasive enough to clean any residue of magnetic material from the tape path during normal use. To clean a VCR that has been gummed up by older or abused tapes, you can turn to one of the various head cleaning videocassettes available today. Both common types—wet and dry—are generally safe and reasonably effective if used properly.

But if the VCR and tape enjoy such a wonderfully symbiotic relationship, why does a VCR owner like Joanne Simbal have to pay a hefty repair bill after watching one tape? Assuming that her VCR is working properly, the variable is clearly the rental tape. In fact, if rental tapes are anything,

they certainly are variable.

"Poor-quality blank tapes can shed on you.

The same thing can happen if a rental store makes copies on cheap blanks."

"There's a real problem with rental tapes," says Bob DiMaggio, an executive for Matsushita Service, which handles the Panasonic and Quasar video brands. "You just don't know where they've been."

"The number-one problem is, rental tapes are

handled by people in all sorts of environments," says Frank Barr, president of the Advanced Product Evaluation Laboratory, which conducts *Video Review's* tape and hardware test reports. "For example, somebody will rent a tape, then stop at the shopping center on the way home. They'll do some shopping for a couple of hours and leave the tape in the glove compartment while the temperature goes up to 150 degrees."

Among environmental hazards, humidity is generally considered the most dangerous. "From everything I've seen over the years," says Mike Nakayama of NEC Service, "humidity is the worst thing that a rental tape can be exposed to. . . . It's easy to clog the head."

How? Tape whose magnetic material has deteriorated as a result of humidity or heat can leave a trail of destructive residue inside a VCR. The magnetic layer of the tape starts flaking, much like human skin on a hot, humid day, and these flakes can find their way into a VCR's guides and rollers, creating slippage. If these flakes stick on the upper cylinder, drag increases, which may decrease the life of tapes in play and load the motor down. Flaking can also clog the minute head gap critical to signal pickup, resulting in images and sounds riddled with noise, perhaps beyond visibility and listenability. In extreme cases, the mess may be so bad that home head cleaning can't do the whole job. An interior cleanup by a professional servicer could be necessary, at a cost of about \$25 to \$125, depending on the damage and the servicer involved.

Mishandling can also introduce foreign particles, such as dust and crumbs, into a cassette. These litter the tape path, potentially clogging the heads and scratching the tape in use. "I've seen traces of almost everything imaginable inside VCRs," says Matsushita's DiMaggio. "Kids put peanut butter sandwiches inside the tape slots. They think they're slot machines." Should anyone actually touch the tape itself, you can expect the worst. Once a tape comes out of the housing for any reason, creases or wrinkles can scratch or chip the head beyond repair, requiring replacement—usually at a cost of at least \$150 for parts alone. At that point, the repair could cost more than a new VCR.

Some service authorities feel that even normal wear can contribute to the breakdown of magnetic material once a tape is played more than 200 times. "Not everybody will tell you this," says Sammy Condo of JVC Service, "but there is always some shaving off of some magnetic powder" during recording and playback, when video heads make contact. Others, including APEL's Barr, contend that "clean" tape wear (without mishandling) should have little detrimental impact on a tape's physical properties. "I've never seen any real physical deterioration of a tape under laboratory conditions," says Barr, "at least as far as name-brand products are concerned."

Barr's qualifying phrase is important, though, because the distinction between name-brand and other makes of videotape is pertinent to prerecorded video rentals as well as blank-tape purchases. Most major prerecorded video labels require their duplicators to use quality tape. For instance, the country's largest duplicator, Bell & Howell, utilizes high-grade cassettes from such manufacturers as TDK to produce some 60,000 prerecorded titles per day. By contrast, some of the smallest makers of quickie prerecorded titles have been known to trim production costs by using no-name blanks. Buyers should beware particularly of cheap kid-vid and public domain titles sometimes sold by the binload at major discount stores. "If the video company used a poor-quality blank, it could shed on you," says JVC's Condo. "The same thing can happen if a video rental store buys one tape and makes a dozen copies of it on cheap blanks."

Frank Barr explains: "If the coating is soft enough, the heads more or less dig right into the coating. When I test cheaper tapes, it's not unusual to find shedding." In one instance, Barr put an offbeat brand of tape on "play" a half-dozen times and got so much shedding that the heads of his lab VCR became permanently clogged. "No matter what we did, we couldn't get the crap out," he says. "I had to go out and buy a new head for the recorder—and I only played the tape six times."

For buyers of blank tapes, avoiding this problem is simple: Always stick to name-brand "licensed" cassettes (they should carry an exact replica of the VHS or Beta logo) and resist the temptation to buy no-name "bargains." If you're renting, there are also precautions you can take. First, ask a clerk how old the tape is; if it's a popular title and it's several years old, you probably don't want it. Second, try to avoid stores that carry used, secondhand inventory. And third, examine the cassette before you take it home. If it looks like it's survived the sinking of the *Titanic*, consider reading a book instead. □



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APEL Lab Tests Of The Latest Video Equipment

Onkyo's A/V Cornerstone



SUMMARY

Onkyo Audio/Video Receiver, Model TX-SV7M

As more and more people bring their audio and video systems closer together, electronics manufacturers are coming up with gear that facilitates the do-it-yourself A/V system. Onkyo's TX-SV7M is a good example of this type of component. While it's not by any means a complete audio/video receiver (like the multiple-input components supplied with one-brand A/V systems), it's more than capable of providing a solid base for an elaborate home system.

The TX-SV7M is a full-featured audio receiver that incorporates video switching and picks up the audio portion of TV channels 2 through 13. It's also got an MTS (multichannel television sound) decoder for receiving stereo or SAP (second audio program) broadcasts. Video signals can be connected to the receiver and selected by its switching circuits, but that's the extent of this model's video facilities. That being the case, APEL mostly measured the MTS decoder. The lab made a few measurements of the audio portion of the receiver as well. The FM tuner was not tested by APEL, but my own listening tests and independent measurements convinced me that it was a first-rate performer.

As for APEL's measurements of the MTS decoder, the lab found that the decoder here was in a number of respects far better than those we find in monitor/receivers or VCRs, almost always yielding frequency response that was up to the MTS broadcast standard.

Another exciting feature on the TX-SV7M is the built-in Dolby Surround decoder. Onkyo even provides amplification for the rear speakers on this receiver, so you don't have to go through the trouble of hooking them up separately.

The few amp measurements APEL did make confirm that Onkyo is extremely modest in its own published specs; our findings are actually better than the manufacturer's. All in all, this A/V receiver would make a great centerpiece for a do-it-yourself home entertainment room.

Features

The TX-SV7M has separate amplifier currents for front and rear speakers. When used as a conventional two-channel stereo receiver, it's rated at 100 watts per channel driving eight-ohm speakers. During four-channel sound reproduction, the front amps are rated at 90 watts per channel, the rear speaker amps at 20 per channel. Three kinds of audio circuitry create different effects: a Dolby Surround decoder; Hall Surround, which simulates the ambience of a concert

hall; and Matrix Surround, which provides a more intimate, club-sound effect.

The receiver itself has both an AM and FM radio tuner and an MTS decoder. There is an input selector for two video and five audio sources, as well as facilities for copying videotapes and recording from videodiscs. A "dynamic bass expander" circuit enhances low-frequency reproduction.

The TX-SV7M comes supplied with Onkyo's universal, programmable 55-function remote control. This remote has 34 fixed

Onkyo system keys and 21 "learnable" functions that allow you to operate any other piece of equipment that has an infrared remote sensor.

Controls

Aside from the usual tuning, switching and adjustment controls associated with a stereo receiver, the TX-SV7M has video selectors which accept either of two video sources. Other front-panel controls include those for the various Surround modes and MTS modes (stereo, SAP and mono). An antenna selector chooses between an FM antenna or a TV antenna. A TV fine-tuning button lets you receive a cable-TV audio signal if the frequency of the standard TV transmission is off. TV audio frequencies as well as AM or FM stations can be memorized and stored in 12 preset locations. These memorized channels or stations can be recalled with the press of a button on either the remote or the front panel.

There are two tape-monitor loops which facilitate deck-to-deck dubbing. Using these, other audio accessories can be interposed in the audio signal path.

Test Results

The audio amplifier section of the receiver performed very well indeed, delivering its rated output of 100 watts per channel with a scant .039% total harmonic distortion. All audio measurements were made in the stereo mode. Signal-to-noise ratio for the audio amp was an excellent 98.9 dB.

As for the MTS decoder, the stereo signal-to-noise ratio was almost 60 dB, and harmonic distortion only .27% in the left channel. Both of these figures are better than average for MTS decoders we've tested lately. Frequency response in the stereo mode was also good, extending out to 13 kHz, just short of the 15-kHz limit imposed by TV broadcast standards. Stereo separation was best at low frequencies, but remained close to 20 dB at 1 kHz and above 15 dB at the high-frequency end of the audio spectrum. SAP and mono specs were also better than acceptable; of course, in these two modes the audio demands aren't nearly as great as they are in the stereo mode.

While our graphs display audio-amp frequency response as flat from 20 Hz to 20 kHz, the amp exhibited response to well beyond those limits for the -3 dB roll-off points. Tone control action was symmetrical, affording about 10 dB of bass or treble boost or cut at 100 and 10,000 Hz.

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component, the designers of the TX-SV7M have incorporated enough video features to make it a really handy piece on which to build a home system. Even if your TV set or VCR has a decoder, you may find this receiver desirable—after all, its decoder is a superior one, and with all the other options the TX-SV7M offers, having more than one MTS decoder in your system is hardly redundant. —Len Feldman

LAB MEASUREMENTS:

Onkyo Audio/Video Receiver

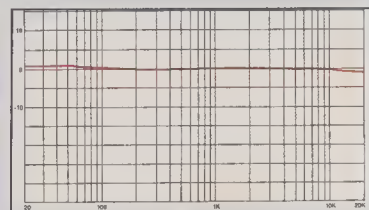
Model Number: TX-SV7M

Serial Number: 3711000727

AUDIO SECTION

OUTPUT LEVEL	112.5 Watts
THD AT REFERENCED OUTPUT	.29%
SIGNAL-TO-NOISE RATIO (A-Weighted)	98.9 dB
TOTAL HARMONIC DISTORTION	.039%
FREQUENCY RESPONSE	20 Hz to 20 kHz

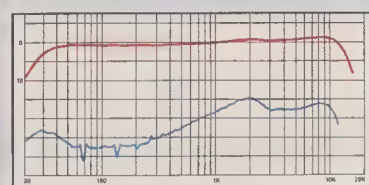
Amplifier Frequency Response



MTS DECODER SECTION

SIGNAL-TO-NOISE RATIO (at 100% modulation)	
Stereo (left/right)	59.0/59.8 dB
SAP	79.6 dB
Mono	61.9 dB
TOTAL HARMONIC DISTORTION (at 1 kHz, -20 dB)	
Stereo (left/right)	.27/.28%
SAP	.91%
Mono	.20%

MTS Stereo Response/Separation



FREQUENCY RESPONSE (at -20 dB)	
Stereo (±5 dB)	25 Hz to 13 kHz
SAP (±5 dB)	20 Hz to 4 kHz
Mono (±5 dB)	22 Hz to 13 kHz

CHANNEL SEPARATION (at -20 dB)	
Stereo (left/right)	18.0/17.0 dB

ADDITIONAL DATA

POWER REQUIREMENTS	395 Watts
WEIGHT	31½ Pounds

DIMENSIONS (HxWxD, in inches)	5¼x18¼x16¼
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All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

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The Future Of Home Video Has Arrived



SUPER VHS:

Home Video's Next Step

JVC has just made home video history... again.

As it has since it developed the VHS system over a decade ago, JVC, the firm which pioneered such home video advances as the Extended Play mode, the compact VHS-C camcorder, Hi-Fi VHS offering stereo sound comparable to compact disc, the image-enhancing HQ system, and the VHS format itself, now delivers the ultimate advance with the unveiling of Super VHS, a new recording technology that has set new standards for home video excellence.

Long in the developmental stage, Super VHS is the next step in the ongoing evolution of the world's most popular home video system. Super VHS is designed to move you into the next generation of home video while remaining totally compatible with your current video system.

Using advanced circuitry, Super VHS offers uncompromising picture resolution via fully VHS compatible VCRs, camcorders, and monitors. But unlike your present VCR, every piece of Super VHS hardware is capable of delivering horizontal resolution in excess of 400 lines, that's some 30 percent more than television broadcasts and almost twice the resolution of conventional VHS machines. The result is an image of breathtaking realism that rivals that of 35mm still photographs, colors so vivid, lines so sharp and details so crisp, that you won't believe you're looking at a recorded image.

Innovative Technology

Super VHS achieves its remarkable improvements in picture quality by using new and advanced recording technology developed exclusively by JVC. For example, by recording the luminance signal (black-and-white information which gives the image its shape) in a higher and broader carrier frequency band (5.4 MHz for Super VHS vs. 3.4 MHz for standard VHS), horizontal resolution is effectively increased to over 400 lines (compared to 240 lines with conventional VHS) and the signal-to-noise ratio is dramatically improved.

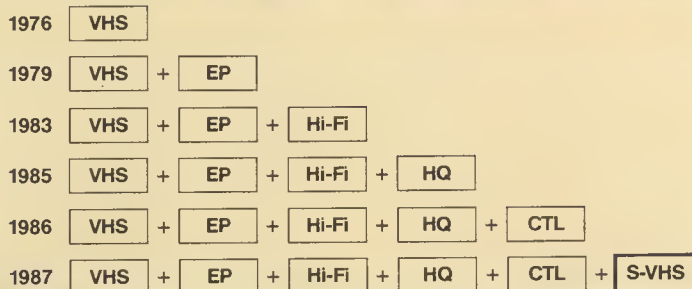
Furthermore, by using a separate luminance (Y) and chrominance (C) signal processing method, these signals travel separately to monitors equipped with special Super VHS Y/C jacks, eliminating signal crosstalk that could cause cross color disturbances and moire. However, the Super VHS signal is so strong and offers such a high level

of resolution, that virtually any monitor/receiver equipped with a standard A/V (video) or RF input and capable of displaying 400 lines of horizontal resolution can receive the

cuitry which automatically adjusts to the signal recorded on the tape.

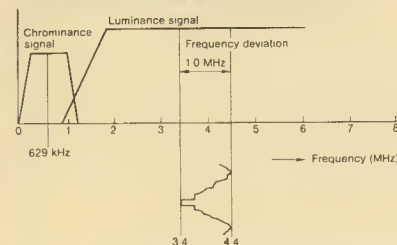
But perhaps the greatest asset of Super VHS is its total compatibility with your ex-

Development of the VHS Format

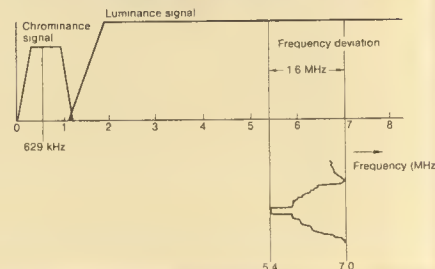


High Resolution and S/N Ratio with a Wider Bandwidth

Video head output signal of VHS recording



Video head output signal of S-VHS recording



overwhelming majority of the improvements gained with Super VHS.

Advanced blank cassettes have also been designed and developed to take full advantage of Super VHS's high-resolution specifications. Super VHS cassettes use ferric-oxide tapes similar to those used in conventional VHS cassettes, but the "Super" cassettes are manufactured using finer magnetic particles giving them increased particle density. Of course, many other innovations accumulated over JVC's 10 years of VHS tape production experience are also integral parts of the engineering. What's more, the new tapes can also be used in standard VHS machines to elevate them to their best possible performance. To enable any Super VHS VCR to determine whether the tape is recorded with Super or standard VHS signals, the Super VHS cassette contains an identification hole and automatic recorded signal detection cir-

cuitry. Although tapes recorded in the Super VHS mode will not play on conventional machines (because of the superior level of recording achieved with Super VHS) all Super VHS decks and camcorders can play back conventional VHS tapes so you can still enjoy your present video library and the enormous treasure of VHS software presently available for rental and sale. Finally, movies recorded using Super VHS standards are expected to be available soon, and when they are they will immediately become the new "gold standard" in home entertainment, with pictures that are better than those originating from TV or cable broadcasts. Indeed, Super VHS truly brings the theatrical experience home.

With the introduction of S-VHS, home video has achieved a level of sophistication beyond anyone's expectations except, perhaps, the format's originator, JVC. □

Super Deck For The Super System



JVC's HR-S7000—The VCR of tomorrow available today.

It could well be called the ultimate VCR. JVC's HR-S7000U, the firm's first Super VHS VCR, embodies the advanced, high-quality nature of the S-VHS innovation in a sleek, high-tech deck certain to be looked upon as the Rolls Royce of video hardware, the kind of rare innovation that offers style as well as substance.

The cornerstone feature of the astonishing S7000U is the S-VHS circuitry, which boosts horizontal resolution to over 400 lines. Equipped with Y/C connectors, the device can reveal the full extent of its extraordinary picture quality on any monitor that's equipped with S-Video inputs (although standard AV and RF jacks will deliver most of the S-Video signal to almost any monitor). Amazingly, the S7000U also makes it possible to view and even record tapes in the conventional VHS format, enabling the deck to play any VHS software you may own or rent now or in the future.

With the S7000U, making an S-VHS recording is just as easy as making a conventional VHS recording. By flipping down the control panel, users can select whichever mode best suits the subject-matter or application. If you want Super VHS, simply load an S-VHS cassette, select the Super VHS recording mode, and press the record button. The results will startle you.

Beyond the S-VHS capabilities, the S7000U incorporates every feature the home video buff could conceivably demand. This

includes Hi-Fi audio (offering audio quality rivaling that of compact disc), VHS Digital Search System, including VHS Index and Address Search Systems (for quickly locating a desired scene or scenes anywhere on a given VHS cassette) and HQ (High Quality) System with high performance luminance signal comb filter.

Other advantages of the unique VCR include Double Azimuth four-head recording (DA-4) system for crisp, noise-free recording and special effects playback at all speeds, a new audio switching noise reduction system, on-screen programming with mode display, 181-channel cable-compatible tuner with built-in MTS decoder, multifunction programmable remote control, 14-day/eight-event 10-key remote programming timer, and noiseless slow motion at five different speeds.

And that's not all. The S7000U is loaded with the kinds of automatic features you'd expect from such an advanced device—automatic play upon cassette insertion, automatic power-off upon cassette ejection, automatic rewind at the end of the tape, automatic backspace editing for clean edits, and auto pause release. Other value features include headphone jack with level control, counter search function, FM simulcast recording, remaining tape time indicator, next function memory and front panel inputs.

Viewed as the dream VCR, the HR-S7000U is simply the promise of S-VHS fulfilled. ☐

Getting The S-VHS Picture With S-VHS Monitors

To enable S-VHS users to truly experience the remarkable performance power of JVC's Super VHS innovation, the company has developed four high-resolution monitor/receivers, each capable of delivering the full power of the S-VHS right into your living room.

Available in 20-, 26-, and 35-inch screen sizes, the Super VHS sets can be connected directly to S-VHS decks and camcorders via a four-pin S-Video input terminal. The result is significantly better picture reproduction of Super VHS recordings on receivers that represent the apex of JVC's 30-year history in video.

The 35-inch model AV-M3587S epitomizes

the uncompromising quality of the receivers. The stereo monitor features the imposing 35-inch FS data-grade picture tube and a newly developed chassis that delivers an incredible 560 lines of horizontal resolution. The 26-inch AV-2687S boasts the same level of performance, along with such in-demand features as MTS stereo circuitry, unified remote control, on-screen status display, on-board stereo speakers, full cable-compatible electronic tuning and sleep timer.

It is through the ideal combination of high performance, advanced features and accommodating connection via the S-Video input terminal that these four monitor/receivers take advantage of the ultimate system. ☐



Monitor of Tomorrow—model AV-2657S offers Super VHS resolution through Y/C inputs.

S-VHS Hits The Road

It is only to be expected that the firm which pioneered such VCR breakthroughs as S-VHS and VHS-C would immediately put them together to form the ultimate camcorder. And JVC has never been one to disappoint.

The model GR-S55U is expected to do for camcorders what the S7000U will do for decks; namely, set a new performance standard that will make all other products you might have been considering pale in comparison. The Super VHS camcorder is considered the next step in the camcorder's evolution, offering not only the highest level of quality and portability, available, but full compatibility with the VHS format.

Like all S-VHS products, the device can deliver more than 400 lines of horizontal resolution, for the first time giving you the ability to make home recordings that are superior even to those made by the professional broadcaster. The startling picture quality available from the GR-S55 when played through the camcorder or a S-VHS deck is certain to make an unforgettable impression on all those who see it, be they first time camcorder buyers or experienced videophiles.

Furthermore, the GR-S55 can also record and play in the conventional VHS mode, and it offers such advanced features as a low-light sensitive, burn-and-lag resistant CCD image sensor, variable-speed (1/60, 1/250, 1/500, 1/2000) electronic shutter, and fully automatic focus with automatic audio/video



JVC's GR-S55U—
A Super camcorder inside
and out.

**Everything JVC
has ever learned
about what users
want in a camcorder
is embodied
in the GR-S55**

fader and backlight compensation.

Other advantages of the trend-setting camcorder include two-speed 6:1 power zoom, monitor function, twin-trigger shooting, trigger alarm function, master edit control system (enabling home video editors to control a second JVC VCR for noise-free edits), zero frame editing (for glitch-free scene transition), electronic viewfinder (enabling users to instantly see what they have just shot), and automatic time/date signal.

All of this is packed into an advanced device that weighs a mere 2.5 pounds and uses special palm-sized compact VHS cassettes that can record up to one hour on a single tape and play on any VHS VCR with a special adapter (included). The GR-S55 is also packed with such vital accessories as an AC power adapter/battery charger, grip-type battery pack, Super VHS cassette, carrying case, output cable and shoulder strap.

JVC also fields an entire range of standard VHS-C camcorders, including the feature-laden GR-25U, the family-oriented GR-C11U and the fully automatic GR-C9U. Filled with automatic features, these VHS-C camcorders make video photography as easy as using an "instamatic."

Everything JVC has ever learned about what users want in a camcorder is embodied in the GR-S55. Like the S7000U, it is the ultimate product in its class, one that is setting the standard for all camcorders to come. □

The Finishing Touch: S-VHS Accessories

The unequalled versatility of JVC's S-VHS format is underscored by a smorgasbord of accessories, designed to let you build upon and expand the uses of all S-VHS equipped decks and camcorders.

To reveal the total imaging power of the Super VHS system, JVC offers a full range of full-sized and VHS-C blank cassettes. Designed and developed to take full advantage of S-VHS's high-resolution potential, they use the same kind of ferric-oxide particles in their magnetic coating as regular VHS tapes, but with a smoother surface (for improved output characteristics), improved tape flow (to reduce jitter and increase tape durability), greater FM audio output (for improved sound quality) and an ultra-precise mechanism constructed to micron-order tolerance to ensure smooth tape movement and trans-

port. Best of all, the S-VHS tapes can be used in regular VHS decks to record pictures with superior quality.

Still other accessories are available to allow users to enjoy the fullest possible use of their S-VHS camcorders. These performance aids include a totally wireless microphone, a remote control unit for starting and stopping the camcorder automatically from a distance, additional batteries for increasing the operating life of the camcorder during extended on-location shooting, and a character generator that allows users to add many movie-like effects, such as credit scrolls, to their recordings.

All of these specially made options are designed to make Super-VHS the system no one who wants the best in home video performance can do without. □

JVC

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S-VHS-C Bow From JVC



SUMMARY

JVC S-VHS-C Camcorder, Model GR-S55U

It was only a matter of time before JVC followed its introduction of an S-VHS VCR with a matching set of camcorders. The GR-S55U is more than a standard JVC VHS-C camcorder updated to handle the high-resolution S-VHS format. This very light (3½ pounds) camcorder has a number of fancy features, including a variable speed shutter (which reduces lag and blur in high-action videos) and an audio/video fader. While upping the features, JVC has also improved the ergonomics; the first-rate human engineering makes operation practically foolproof. For example, the excellent balance of the camcorder makes handheld use a snap, and the trigger alarm (which gives off a beep when you start shooting, and two beeps when you stop) will make novice moviemakers very happy.

Of course, the real story here is the picture quality. The numbers speak for themselves: The camera section delivers 400 lines of horizontal resolution; in the record/play cycle, you get 350. That's a better picture than you've ever seen from a standard VHS camcorder; better, even, than a lot of pictures you've seen on broadcast TV. The combination of a high-resolution CCD image sensor and the S-VHS format is dynamite. The camcorder works reasonably well under low-light conditions, requiring only 9.5 lux to produce an acceptable picture. Video signal-to-noise ratios are pretty good, about what you'd get from a good standard VHS model. In any event, the ultradetailed picture this camcorder delivers will be relatively unsullied by unsightly grain or snow. Also, this is the first camcorder we've seen that introduces absolutely no color contamination into the picture.

In all, this model is quite an eye-opener. Looking at the movies you'll produce with it, you may wonder how you put up with standard VHS for so long!

Features

If you're fortunate enough to own a TV monitor that's equipped with Y/C (luminance/chrominance) inputs, this camcorder has the output terminals to take advantage of that feature. Which is only natural, since it's a part of the S-VHS format. Of course, you can plug the camcorder into your TV through the direct video output as well; you won't lose much resolution, but there will be more crosstalk. In either case, the picture will look impressive.

The variable speed shutter goes up to 1/1,000 of a second, so you'll be able to capture all the action of sporting events in full, solid detail. There's a two-speed, 6:1 power zoom. One-button auto focus, auto white balance and auto exposure are available. This camcorder has a backlight compensation button, date and time recording, and a "quick review" feature for examining the last few seconds of tape shot. A dubbing switch boosts frequency response when you're making a copy of your tape, and the master edit-control feature allows you to

operate both the camcorder and certain JVC decks simultaneously for easier editing.

The camcorder records for 20 minutes at the SP speed, and 60 at the (slower) EP speed. The GR-S55U can be powered by its battery pack, a supplied AC adapter/charger or an optional car-battery cord.

Controls

Considering the small size of this model, it's amazing that JVC was able to incorporate all the features it has without giving the camcorder a cluttered look. Along the camcorder's left side are the cassette compartment and the white-balance, shutter-speed and tape-counter buttons, as well as



Fig. 1. S-VHS resolution: 350 lines.

the single button for fully automatic operation of white balance, exposure and focus. The button for manual focusing is also found here, as is a large LCD display that shows the status of almost all the camcorder's functions. Many of these indications are repeated inside the electronic viewfinder.

The rear panel contains the controls related to the VCR section of the camcorder, including tape transport buttons, record, speed select, cassette eject, power and so on. The viewfinder is at the top of the camcorder; when you swing the viewfinder in-



Fig. 2. Standard VHS: 250 lines.

to its vertical position, you'll find a second record trigger. The first is on the hand-grip/battery pack at the right side of the camcorder.

Rounding out the control layout is the built-in microphone (there's an external mike jack as well) at the front of the camcorder, and the fader switch, backlight com-

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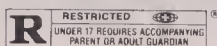
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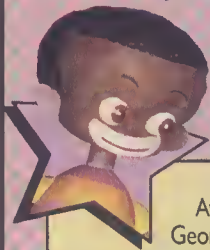
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Fig. 3. Color quality: good.

pensator and tracking control, which are on the underside of the camcorder body.

Test Results

Resolution directly from the camera section of this model was 400 horizontal lines, exactly what JVC claims. The complete record/play loop, using the S-VHS mode, reduced that to 350 lines (Fig. 1). Bear in mind that broadcast TV only delivers 330 lines! When switched to conventional VHS, resolution was down to 250 lines (Fig. 2). If you're going to buy this model, you might as well record in the S mode at all times; the difference in quality is very dramatic. Under the best lighting conditions, video signal-to-noise ratios were solid; chroma (color) was never less than 40 dB, while luminance (brightness) was at 42 dB. These numbers aren't much better than what you'd get from a standard VHS; while Super VHS ups resolution, it doesn't decrease noise. Still, these numbers are good enough for any viewer.

Color quality was very good for the most part, although APEL's color vectorscope test showed a slight deviation in phase chroma, with red veering off slightly in the direction of yellow. Oversaturation or some other form of color phase error has been cropping up quite a bit recently in the latest generation of camcorders. And while the problems we've seen have rarely been very serious, they have been noticeable, at least in the lab tests. We suspect that these errors

ABOUT THESE TEST REPORTS

Each piece of video equipment we test is a factory-fresh production model—the same quality as you would buy in a store. After each product has been tested by APEL—Advanced Product Evaluation Laboratory, a leading independent testing facility headed by engineer Frank Barr—it goes to technical editor Len Feldman, an internationally recognized authority with more than 30 years' experience testing home entertainment products. He interprets the data and performs hands-on use tests of each piece of equipment, combining personal, practical experience with the most objective technical data available anywhere.

may originate in the new high-resolution image sensors in these camcorders, which are still in their nascence. In any event, the colors this camcorder produces will look good to the naked eye (Fig. 3).

Audio performance was about what you'd expect from a mono channel using conventional edge-track recording. Of course, the compactness of the VHS-C format, Super or not, makes it impossible to add Hi-Fi audio recording. JVC's full-sized S-VHS camcorder does have this feature; of course, it's also a lot bigger and heavier. Color purity was excellent, and saturation was just about perfect. Hue was slightly off, approaching yellow when it should have been full red. This is a minor complaint.

No amount of description could do justice to the terrific quality of the pictures the S-VHS format produces, although a look at our resolution chart for S-VHS vs. standard VHS might tell some of the story. In any event, the picture is, to milk a cliché, worth a thousand words. This camcorder merits very serious consideration. —Len Feldman

LAB MEASUREMENTS:

JVC S-VHS-C Camcorder

Model Number: GR-S55U

Serial Number: 15290487

CAMERA SECTION

MINIMUM ILLUMINATION	9.7 Lux
HORIZONTAL RESOLUTION	400 Lines
COLOR CONTAMINATION	0 IRE
WHITE BALANCE	8 IRE
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma, AM	
(optimum/min. light levels)	40.6/38.5 dB
Luminance	
(optimum/min. light levels)	42.7/39.6 dB
MINIMUM FOCAL DISTANCE	42 Inches
	(1/2 inch, macro)
LENS APERTURE	f/1.4
ZOOM RATIO	6:1
FOCAL LENGTH	9mm to 54mm

AUDIO SECTION

MAXIMUM MIKE OUTPUT	.48 Volts
EXTERNAL MIKE SENSITIVITY	1.9 mV
SIGNAL-TO-NOISE RATIO	41.6 dB

COMBINED PERFORMANCE

HORIZONTAL RESOLUTION	
(video out)	
S-VHS	350 Lines
Standard VHS	250 Lines
SIGNAL-TO-NOISE RATIOS	
(video out, S-VHS)	
Red-Field Chroma, AM	
(optimum/min. light levels)	40.3/40.0 dB
Luminance	
(optimum/min. light levels)	41.6/39.8 dB

ADDITIONAL DATA

WEIGHT	
(including battery and tape)	3 1/2 Pounds
DIMENSIONS	
(HxWxD, in inches)	5 1/2 x 4 1/8 x 9 1/4
POWER ZOOM SPEED	4 Seconds
SUGGESTED RETAIL PRICE	\$1,995

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).



153446

MAKING MR. RIGHT	755530	THE COLOR PURPLE	552526	PREATOR	655626
BAO BOYS	954424	EYEWITNESS	955524	WUTHERING HEIGHTS	553642
THE WHISTLEBLOWER	354564	LABYRINTH	654212	RAISING ARIZONA	553554
RIVER'S EDGE	254522	DOWN AND OUT IN BEVERLY HILLS	654140	THE SEVEN YEAR ITCH	553304
THE BELIEVERS	656252	MARY POPPINS	654036	BACK TO SCHOOL	553224
RADIO DAYS	353552	SOMETHING WILD	653610	THE FRENCH CONNECTION	553160
CARNAL KNOWLEDGE	754656	A LION IN WINTER	152274	COCOON	955042
ALIEN	750014	JUMPIN' JACK FLASH	652744	COMMANOO	551016
BIG TROUBLE IN LITTLE CHINA	754430	MONA LISA	652350	PROJECT X	454122
AMAZING GRACE AND CHUCK	754414	HUSH... HUSH SWEET CHARLOTTE	652342	OLO YELLER	454042
THE COTTON CLUB	754334	NOTHING IN COMMON	651724	THE SWORN IN THE STONE	452412
BLUE VELVET	753572	SPLASH	651330	BLADE RUNNER	452316
THE THREE AMIGOS	753556	YOUNG FRANKENSTEIN	650560	BACHELOR PARTY	452010
THE PRODUCERS	655600	THE TRIP TO BOUNTIFUL	553650	HANNAH AND HER SISTERS	451722
RAMBO: FIRST BLOOD PART II	751532	STAR WARS	650472	DISNEY'S HERE'S MICKEY	451714
THE FLY (1986)	751524	THE LITTLE FOXES	554654	JEWEL OF THE NILE	154474
THE STEPFATHER	554252	HEARTBREAK RIDGE	452742	THE SOUND OF MUSIC	*450462



452646

153526

TIN MEN	754100
DUMBO	954030
LOVE ME TENDER	953172
THE COLOR OF MONEY	952714
THE MORNING AFTER	852574
THE HUSTLER	952072
THE LONGEST DAY	*951630
THE OMEN	951606
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Best Color LCD Set Yet



SUMMARY

Magnavox Color LCD TV, Model CH1000

Over the past year, there's been talk of new, improved LCD (liquid crystal display) screens with sharper images, better color and increased overall watchability. But the new generation of pocket sets has been coming into the US at a snail's pace, for reasons both technological and economic. So it's heartening just to *see* this Magnavox three-inch LCD set. What's more heartening is the fact that it's the finest pocket color TV we've tested.

Sure, the picture here is no match for the high-resolution images you get on other, standard-sized monitor/receivers. But the picture quality of the CH1000 takes the pocket TV out of the "adult toy" ghetto. The numbers—240 lines of horizontal resolution, 90% black level retention, 3.0 MHz of video frequency response—add up to the finest LCD picture we've seen. The set has a built-in fluorescent backlight (which, truth to tell, is a big drain on the batteries used to power this set), and you can angle the screen for the best view. Under optimum conditions, this set will give you a clear, sharp picture with remarkably good color.

Aside from the excellent picture, this Magnavox TV includes a number of desirable features and accessories, such as an AC power adapter and a provision for an external TV antenna.

This set retails for a little over \$400; a bit steep for many. But for fans of good technology in small packages, the excellent quality of this tiny TV makes it a worthwhile investment.

Features

The CH1000 comes with quite an assortment of accessories. There's an AC power adapter, an attractive carrying case to protect the set when it's not in use, a clever fold-up stand that can hold the set at two different angles, an adapter for connecting an external antenna, a single earphone and a hand-strap that's easily attached to the set.

Tuning is continuous, with a switch that selects UHF or VHF. In the VHF band, a vertical green bar appears as you turn the tuning knob. It moves along as a dial pointer, with the channel-number scale printed just below the screen. UHF tuning works on the same principle; only in this case, the tuning bar is red. The bars disappear once you've tuned in the desired channel.

The set can be powered by five AA batteries, a rechargeable battery pack (optional), the AC power adapter or an optional DC car-battery converter. There's also an optional A/V cable available, which lets you connect the audio/video outputs of a VCR or camcorder directly to the set.

Controls

There are no controls on the face of this slim set. The major operating controls are on the right side of the TV and include tuning, the VHF/UHF switch, power, and "channel call," which makes the dial pointer reappear on screen in case you've forgotten what channel you're tuned to. The external antenna jack is along this edge as well.

The top of the set houses the whip antenna, which has a dozen small, collapsible sec-

tions. Lifting the antenna reveals the three thumb-wheel controls for color, hue and brightness. The left edge of the set is equipped with an earphone jack, an A/V input jack and a terminal which attaches the AC adapter or car-battery converter. The set's battery compartment is on the rear surface.

Test Results

APEL measures 240 lines of horizontal resolution (with a corresponding frequency

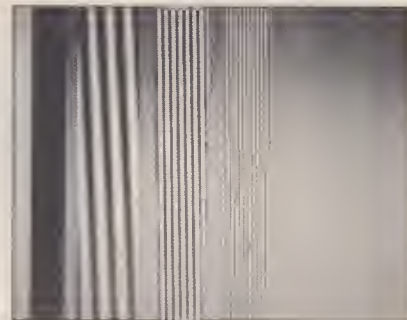


Fig. 1. Video frequency response.

response of 3.0 MHz [Fig. 1])—that's the highest we've seen for a color LCD set. Transient response was excellent, as was color quality. Don't judge the color of this set by the accompanying photo; APEL reports that colors looked much better at a normal viewing distance than when photographed close-up (Fig. 2). There was no visible overscan on this set, so none of the edges of your TV picture will be cut off.



Fig. 2. Color quality: good.

The tuner section was excellent by any standard. It actually appeared more sensitive than those found in some full-sized sets. Even when receiving signals from APEL's closed-circuit generators that simulate fringe-area reception quality, the set delivered a picture that was relatively free of noise and certainly good enough to enjoy (Fig. 3).

We can't fault Magnavox too much on the poor frequency response of the set's audio section. The small built-in speaker is only enough to put out AM radio-type sound. Audio excellence is hardly the point of this set anyway, and the audio signal-to-noise ratio (55.9 dB) was more than acceptable for a set of this kind.

In transmitting the measured lab data to me, Frank Barr of APEL added the note,

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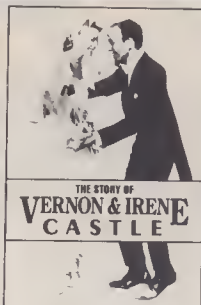
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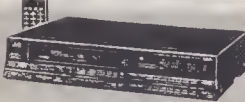


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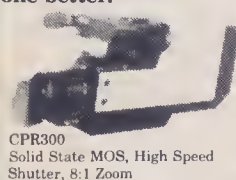
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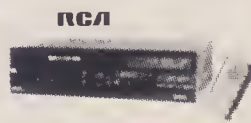
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Fig. 3. Tuner reception, fringe area.

"Best [color LCD TV] I've seen in this size." To which I can only add, "Best color LCD TV I've seen in any size."
—Len Feldman

LAB MEASUREMENTS:

Magnavox LCD TV

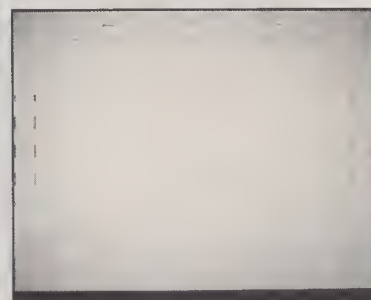
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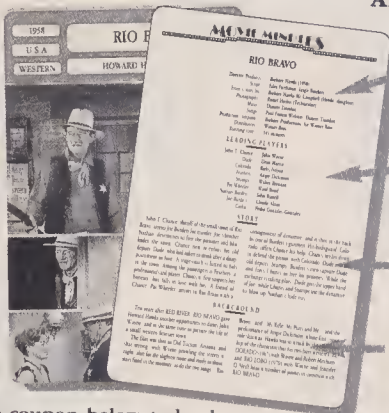
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Kyocera's 8mm Moviemaker



SUMMARY

Kyocera Camcorder, Model KD-3010U

The name Kyocera is a fairly new one to video consumers; the firm is the parent company of Yashica, the well-known Japanese camera manufacturer (in fact, the Yashica name appears on this product). Like so many other companies involved in film photography, Kyocera is supporting the 8mm video format in its camcorders.

The KD-3010U is a fair-to-excellent performer whose main selling point (as with so many 8mm products) is low weight and portability. This model weighs only 3½ pounds with the battery pack and tape cassette in place. It performs well under low light, but its signal-to-noise ratios are best under optimum lighting conditions. Still, the quality of your video picture shot under less-than-perfect lighting conditions will be surprisingly watchable.

Resolution is 240 lines during the entire record/play cycle—that's about the picture detail you'd expect from a standard VHS camcorder. Color contamination and white balance are not as good as we've seen recently, but still acceptable. The camcorder incorporates a few of the more recent video-movie innovations, such as a high-speed shutter for blur-free outdoor action scenes. It also has an RF converter that allows you to record off-the-air TV programs.

The only real complaint we have about the KD-3010U is the *long* wait you'll have when rewinding or fast-forwarding a tape—over four minutes with a P6-90 cassette! Folks with a lot of patience won't mind much, but if you're in a big hurry to see your home movies, you may be slightly annoyed. On every other count, this camcorder is a good deal.

Features

As with most camcorders, the KD-3010U has auto focus, auto-iris adjustment, a 6:1 power zoom with a macro feature for extreme close-ups, instant review of the last few seconds taped and a calendar display that can be superimposed on whatever you shoot. The high-speed shutter goes up to 1/1,200 of a second. The camcorder can be powered by the supplied battery pack, an AC adapter or an optional car-battery cord.

The electronic viewfinder displays battery condition, tape counter or tape remaining, date and shutter speed status. Both the auto focus and the auto iris can be bypassed for manual operation of these functions. (Fade-outs, for example, are possible only with the manual iris setting).

In the VCR mode, the camcorder offers fast-forward and reverse searching, still

frame and even frame-by-frame advance. This camcorder has an insert editing mode which lets you insert scenes playing back on another VCR (since the A/V-RF adapter works in either direction—output or input). The camcorder allows for the attachment of an earphone and an external mike (which, when plugged in, bypasses the built-in microphone).

Controls

Camera controls are separated logically from the VCR controls, appearing mostly on the left side of the camcorder body. These include the manual/auto-focus switch; iris control (the center position is used for auto iris); shutter speed switch; date, counter-mode, memory, counter-reset and review buttons; power switch; VCR/camera selector; eject button; microphone; and earphone

jack. The opposite side of the camcorder houses the handgrip section, which has the usual run/stop button and power zoom control. The battery pack slips on to the back of the camcorder.

On the top of the camcorder are the VCR tape-transport buttons, record button, insert-editing switch and frame-advance controls. By lifting the viewfinder slightly, you'll find a tiny 16-pin receptacle, to which the A/V-



Fig. 1. Color quality: good.

RF adapter is connected. This adapter provides RF inputs and outputs and direct audio/video inputs and outputs.

Test Results

The 320 lines of horizontal resolution provided by the half-inch CCD pickup becomes 240 lines when the camcorder goes through the entire record/play cycle. That's provided it's hooked up to the direct video output—resolution through the RF (or TV) output is only 225 lines.

With good lighting, the signal-to-noise ratio for chroma (color) is average—just over 38 dB in the record/play cycle. Luminance signal-to-noise actually improved in this cycle, going up to 42.1 dB;



Fig. 2. Phase accuracy: a little off.

the camera-only measurement was 40 dB. In any event, the video picture you'll get from this camcorder will be relatively sharp and noise-free.

The minimum illumination reading of 6.8 lux puts this camcorder in the ranks of the most light-sensitive. White balance (for which there is no adjustment) measured an average 10 IRE, as did color purity (Fig. 1). Vectorscope tests revealed a slight error in color phase accuracy, with red shifting slightly towards magenta (Fig. 2).

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The built-in microphone delivered a maximum output voltage of .35 volts; input sensitivity was a typical 1.0 mV. Audio signal-to-noise was a surprisingly good 53.4 dB—better than we see on the conventional audio tracks of most VCRs.

This camcorder is very easy to use—all the controls work smoothly, and it's so light we were able to experiment with it for hours without any hand strain. The accessory features that allow easy hookup to a TV have been chosen wisely, and ought to calm anyone who's afraid of the (mythical) incompatibility of 8mm with other home video equipment. The KD-3010U has a lot going for it, and bodes well for Kyocera's future in video.

—Len Feldman

LAB MEASUREMENTS:

Kyocera 8mm Camcorder

Model Number: KD-3010U

Serial Number: 7094228U

CAMERA SECTION

MINIMUM ILLUMINATION	6.8 Lux
HORIZONTAL RESOLUTION	320 Lines
COLOR CONTAMINATION	10 IRE
WHITE BALANCE	10 IRE
SIGNAL-TO-NOISE RATIOS (optimum/minimum illumination)	
Red-Field Chroma, AM	43/32.8 dB
Luminance	40/32.2 dB
MINIMUM FOCAL DISTANCE	45 Inches ($\frac{1}{2}$ inch, macro)
LENS APERTURE	f/1.4
FOCAL LENGTH	9mm to 54mm

AUDIO SECTION

MAXIMUM MIKE OUTPUT	.35 Volts
EXTERNAL MIKE SENSITIVITY	1.0 mV
SIGNAL-TO-NOISE RATIO	53.4 dB

COMBINED PERFORMANCE

HORIZONTAL RESOLUTION (video out/TV out)	240/225 Lines
SIGNAL-TO-NOISE RATIOS (optimum/minimum illumination)	
Red-Field Chroma, AM	
Video Output	38.4/32.7 dB
TV Output	38.5/32.9 dB
Luminance	
Video Output	42.1/37 dB
TV Output	41/36.9 dB

ADDITIONAL DATA

POWER REQUIREMENTS	11 Watts
WEIGHT (including battery and tape)	3½ Pounds
DIMENSIONS (HxWxD, in inches)	5½ x 4½ x 10½
POWER ZOOM SPEED	7 Seconds
FAST-FORWARD TIME (P6-90 tape)	4 Min., 10 Sec.
FAST-REWIND TIME (P6-90 tape)	4 Min. 27 Sec.
SUGGESTED RETAIL PRICE	\$1,795

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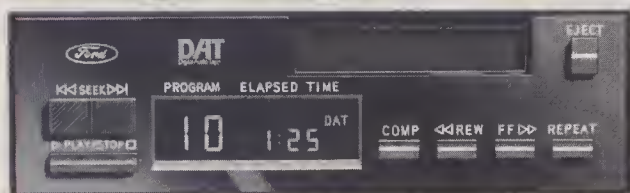


PENTAX Camcorder Model PV-CISA

The first Super VHS camcorder from Pentax uses a 400,000-pixel MOS (metal oxide semiconductor) image sensor and works in light settings down to 10 lux. A 5½-pound (without battery) full-sized model, the PV-CISA uses an f1.2 lens with an 8:1 power zoom and automatic focus. An internal photometric system automatically adjusts white balance through the camera lens. The electric viewfinder displays such information as battery level, remaining tape time and counter time. Other features include HQ circuits, visual search at three-times normal speed, freeze-framing, date/time recording and synchronized editing.

Pentax, 35 Inverness Dr. E.
Englewood, CO 80112
(303) 799-8000

The digital audiotape player for luxury Fords.



FORD Digital Audiotape Player

Automaker Ford breaks the DAT ice with this new player, designed as an in-dash option for the company's 1988 Lincoln Continental and Town Car models. This non-recording deck avoids the record industry's wrath while introducing DAT specs to the US audience. Ford describes the deck's dynamic range at over 90 dB and its signal-to-noise ratio at greater than 92 dB with less than .005 percent harmonic distortion (at 1 kHz).

Ford
Diversified Products Operations
Dearborn, MI 48121
(313) 323-8308

RCA's new PIP projection set uses a second tuner.



Maxell changes packages to reflect new formulations.

The Ricoh 8mm features a 380,000-pixel CCD.



cludes a 10-watts-per-channel amplifier and dual two-way speakers. Rear-panel jacks include an S-video input, two sets of line audio/video inputs, a variable Hi-Fi audio output and a mono A/V inset output. This last feature lets you videotape the inset channel without interference from the main screen image.

RCA, 600 N. Sherman Dr.
Indianapolis, IN 46201
(317) 267-5000

MAXELL VHS Videotapes Model XL Hi Fi, HGX Gold

The New XL Hi Fi designation on Maxell videocassettes replaces the HGX Gold Hi Fi model. The tape features smaller, uniform oxide particles that allow for denser packing on the tape surface, according to the manufacturer. The company will also add the suffix "Gold" to its remaining HGX series tapes, yielding the HGX Gold label.

Maxell, 60 Oxford Dr.
Moonachie, NJ 07074
(201) 641-8600

RICOH Camcorder Model R-600S

With its f1.6 lens and 380,000-pixel ⅔-inch CCD (charged coupled device) image sensor, this new 8mm camcorder can shoot in light levels down to 5 lux. A variable high-speed shutter (1/60, 1/100, 1/200, 1/1,000, 1/2,000 second) allows you options for different speed and light situations. The camera uses a through-the-lens auto focus system, auto white balance and a 6:1 power zoom lens with a macro setting.

MAGNAVOX LCD Television Model CH1000 \$449

This three-inch active matrix liquid crystal display (LCD) set's picture grid incorporates 92,160 pixels for sharp color images. You can power the CH1000 with

RCA Rear-Projection TV Model P50595T \$2,999

This 50-inch, rear-projection color model incorporates a second TV tuner for live dual-channel viewing. With a press of a button on the unified ColorTrak 2000 remote control, a 14-inch picture-in-picture (PIP) inset box can move to any of the screen's corners. The MTS-equipped set in-

batteries, a rechargeable battery pack, a car battery (with adapter) or 110-volt household current (with adapter). The Personal View set weighs just over four ounces, measures approximately 6 1/4 x 3 1/2 x 1 (HxWxD, in inches), and is available in both red and black.

Magnavox, P.O. Box 14810
Knoxville, TN 37914-1810
(615) 521-4316

HONEYWELL Remote Dimmer \$39.95

This unique device lets you dim a lamp across the room with the remote control from a TV or VCR—any infrared remote, according to Honeywell.
Honeywell, 3753 Plaza Dr.
Ann Arbor, MI 48104
(313) 663-6666

SANSUI Loudspeakers Model SP-100i \$700 each

Sansui's engineers designed these new Vintage two-way bookshelf speakers to eliminate enclosure resonance and improve sonic resolution. Each magnetically shielded SP-100i includes an eight-inch cone woofer and a one-inch hard dome tweeter. Sansui rates the speaker's peak power capacity at 120 watts and frequency response from 40 Hz to 30 kHz.

Sansui, 1250 Valley Brook Ave.
Lyndhurst, NJ 07071
(201) 460-9710

CANON Camcorder Model E70 \$1,599

This 8mm camcorder incorporates a fully automatic program feature which activates the automatic focus, white balance and exposure settings when you turn the power on. The auto exposure system measures the light within the entire shooting field and calculates the average. The E70 incorporates a 1/2-inch,

270,000-pixel CCD image sensor, and Canon rates the camera's low-light capability at 7 lux.
Canon, One Canon Plaza
Lake Success, NY 11042
(516) 488-6700

TDK Videocassettes Model Super VHS ST-120 XP \$24.99

TDK uses the "XP" ("excellent professional") designation on its new Super VHS and S-VHS-C videotapes and packs them in a gold and silver wrapper. The tapes incorporate an ultrafine formulation with a higher coercivity than standard VHS cassettes.
TDK, 12 Harbor Park Dr.
Port Washington, NY 11050
(516) 625-0100

SHINTOM Videocassette Player Model 3580 \$214

This, the lowest priced of Shintom's three new VCPs, comes in four colors. The company will offer this basic play-only deck without remote control through toy stores as a playroom or bedroom model. The next model up the line (model 3540, \$229) comes in a durable carrying case and offers freeze-frame, fast-scan, auto power-on, auto play and auto rewind. The third (model 3550, \$239) adds a remote.
Shintom, 20435 S. Western Ave.
Torrance, CA 90501
(213) 328-7200

SOUNDESIGN Home Entertainment Center Model 5991MP3 \$699

This A/V system incorporates a 19-inch cable-ready color TV, an audio receiver with a five-band graphic equalizer, a semiautomatic turntable, a dual audiocassette deck, a pair of two-way speakers and a walnut rack.

Soundesign
Horseshore Financial Center
Jersey City, NJ 07302
(201) 434-1050

ON THE DRAWING BOARDS

OFF THE RECORD: It looks like play-only videocassette decks will arrive in greater numbers this year. **Symphonic's** parent company, **Funai**, recently introduced a Hi-Fi VCP for sale in Japan. The decks, which cost under \$300, are sold in supermarkets. The company has no plans for a US introduction, but rising VCR costs may make the VCP an attractive second-machine alternative. . . . Former camera accessories distributor (Slik tripods, etc.) **Berkey Omega** plans to offer a Korean-made VCP in the US for less than \$145. The company also plans to expand its consumer electronics line to include CD and CD-ROM players by year's end.

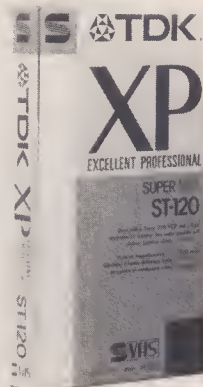
—Gregory P. Fagan



The Magnavox Personal View pocket TV (above); Honeywell's remote-controlled light dimmer (above right); and the two-way Vintage bookshelf speaker from Sansui (right).



Canon's one-hander, the 8mm E70 camcorder.



TDK's new Excellent Professional S-VHS tape (left); the low-priced videocassette player from Shintom (above); and Soundesign's component-filled A/V entertainment center (below).



Video Reviews

LATEST MOVIES



Hero or fall guy? Costner with Hackman and Patton in *No Way Out*.

NO WAY OUT ★★☆☆

Kevin Costner, Gene Hackman, Sean Young, Will Patton. Directed by Roger Donaldson. 1987. Rated R. (HBO cassette, Hi-Fi stereo, 114 min., \$89.95) □

By Molly Haskell

This stunning thriller about a murder and an elaborate cover-up in present-day Washington power circles was one of the best movies of 1987 and, to my mind, an all-time classic. Watching it again on video, I found it not only survives the inevitable loss of surprise but also yields even greater pleasure and anguish from the subtleties provided by hindsight. The controversial ending, in particular, now seems the only ending possible in the authentically modern terms of Roger Donaldson's high-stakes international chess game.

This is not a movie about guilt and innocence but about different shades of guilt, on both the personal and international levels. In transposing the plot of *The Big Clock*, a 1947 thriller that starred Charles Laughton and Ray Milland, and moving it from a New York publishing empire to the inner sanctums of Washington (the Defense Department, the Pentagon and a woman's

Georgetown love nest), Australian director Donaldson gives the story added depth by wiring into our national paranoia. In a chillingly sun-drenched Washington, he creates a world that is as bleak as it is seductive—a labyrinth of crisscrossing paths and double-dealing officials. They are overtly sexual, power hungry and knee-deep in a corruption that is embedded in their system and from which no one, as the title suggests, escapes scot-free.

It's a milieu in which everyone has something to hide, and someone on the side. Hackman, as the casually authoritative Secretary of Defense, is obsessed with his rampantly sensual mistress (Young) and kills her in a jealous rage. Patton, as his general counsel, is a fanatically ambitious homosexual who, like Lady Macbeth, senses when Hackman is weakening and screws his courage to the sticking place. Costner, the apparent man of honor, who wears his naval whites and is constantly referred to (only half ironically) as a "hero," is both front man and fall guy for a murder investigation which—like all classic quests—must end with himself.

That there's not an ounce of fat on Robert Garland's brilliant screenplay (adapted from Kenneth Fearing's novel *The Big*

Clock) becomes even clearer on second viewing—there is the teasing exchange between Costner and Young at the ball in which we're not sure who's seducing whom, and the various insinuating ways in which Hackman's ambivalent bondage to Patton is revealed. There are occasional flaws of contrivance, but these are more than compensated for by the movie's deepening psychological insight into its major characters—especially in the growth of Costner, as he evolves from a handsome opportunist (his no-holds-barred conflagration with Young in the back of a limo is one of the sexiest scenes ever filmed) into a human being capable of an intense love in a world where such love is a liability.



Tokyo Time's Ohashi: hidden depths.

LIVING ON TOKYO TIME ★★☆☆

Minako Ohashi, Ken Nakagawa. Directed by Steven Okazaki. 1987. Not rated. (Nelson cassette, Hi-Fi mono, 85 min., \$79.98)

By Robert Christgau and Carola Dibbell

Living on Tokyo Time is an unprepossessing little movie, but its delicate tone, deadpan humor and hidden depths sneak up on you and stick with you.

It tells the story of arranged marriage American-style, brokered by a well-meaning busybody to help an illegal Japanese im-

migrant stay in the country. Although the immigrant, Kyoko, narrates the story, we learn little about her, partly because her English is so limited, which is one of the points of the movie. The husband, a completely acculturated second-generation Japanese-American named Ken, is also pretty opaque, but in a more recognizably American way—he's a typically dissociated new-wavish rock musician with a menial daytime job.

Co-written by John McCormick, who also has a crucial minor role as Ken's bandleader Richie, this is really a movie about Japanese insularity seen from a Japanese-American point of view. When the marriage begins, we fear for Kyoko's heart. But Ken, for all his black-leather affectlessness, is won over by her modest, graceful, old-country ways. Furthermore, Ken finds that he's proud to be married, while Kyoko remains untouched. Once the immigration police express incredulity at the marriage's validity—the lovers don't even know each other's favorite food—she takes a quick trip to Yosemite and returns to her family back in Hiroshima.

All of the characters are implausible, yet all are perfectly possible. From a Hong Kong nerd to a balding would-be heavy-metal careerist to a would-be flamenco-singing busybody, they're so original you assume they must be taken from life. The homely interiors and small-scale, unscenic cityscapes are shot with a subtlety and flatness that reminded us at times of Ozu, generating an intimacy that makes this movie perfect living-room fare.

BEVERLY HILLS COP II ★

Eddie Murphy, Brigitte Nielsen.

Directed by Tony Scott. 1987. Rated R. (Paramount cassette, Hi-Fi stereo, 103 min., \$89.95) □

By Leonard Maltin

I am mystified by the enormous commercial success of this movie—not because I didn't like the original *Beverly Hills Cop* but because I *did*. Any comedy that good warrants a better follow-up than this, and I can't understand why audiences didn't feel cheated by this second-rate retread.

None of the ingredients that made the first movie work so well are present this time. The original offered a heady combination of comedy and action. This one has the requisite car chases but nothing to shout about—and little to laugh about, either.

The script simply trades off character traits established in the first movie—Eddie Murphy's ability to bluff his way in or out of any situation, and the odd-couple relationship of his cop cronies, Judge Reinhold and John Ashton. There's virtually no comic invention, and there are none of the touches that made the first movie so funny—certainly nothing as hilarious as that



Cop's Murphy: no laughing matter.

cameo by Bronson Pinchot in a chic Beverly Hills art gallery.

The music was a vital part of *Beverly Hills Cop*'s success, with pulsating hits such as "Neutron Dance." All this sequel can do is repeat the "Axel F" theme over and over as a transition between scenes.

What's more, the picture throws credibility right out the window at the start by showing B.H. police honcho Ronny Cox talking to Murphy on the phone about their next fishing trip together. *Fishing trip?* When did these two become such good buddies? It must have happened in *Beverly Hills Cop I 1/2*, because it doesn't make any sense following the first picture.

Worst of all is *Cop II*'s appalling and overwhelming antagonism toward women. Calling it misogyny is simply being kind. It colors the whole movie and makes it ugly.

Given the fact that in today's Hollywood any major hit seems to guarantee a sequel, it's discouraging to find that a project with

major money and presumed talent behind it would turn out as badly as this one. Eddie Murphy deserves better—and so do we.

THE BIG EASY ★★★

Ellen Barkin, Dennis Quaid, Ned Beatty. Directed by Jim McBride. 1987. Rated R. (HBO cassette, Hi-Fi mono, 101 min., \$89.95)

By Neal Gabler

"Is everything for sale?" the pretty D.A. from New York (Barkin) asks the cocky New Orleans police lieutenant (Quaid) after accompanying him on his rounds and seeing him crash restaurant lines and get complimentary meals. Well, that's why they call New Orleans "the Big Easy," isn't it? Even the streets and buildings seem loose and languid. With this kind of sinuous attraction, New Orleans makes a heck of a movie set, and *The Big Easy* is as piquant and flavorful as the city—a gumbo that's part romantic comedy, part police thriller and lots atmosphere.

The romantic comedy comes first, with swaggering Quaid romancing uptight Barkin, until he gets entrapped into taking a bribe and she has to prosecute him. His easy charm—Quaid has never been so appealing—and her brittle officiousness collide enjoyably. It's only when the movie turns serious, as the two team up to investigate a series of murders, that you are likely to discover how little there is underneath the sauce.

As another exercise in contemporary film noir, *The Big Easy* is fairly routine stuff—a trip through the dense thickets of corruption and venality. As a videocassette, though, it's a nicely acted, stylishly directed thriller that is several cuts above anything you might be watching on TV if (perish the thought) your VCR were off.

Smoldering in the New Orleans heat: The Big Easy's D.A. Barkin and cop Quaid.



Mickey Rourke in A Prayer for the Dying: not as fatally undone as publicly claimed?



A PRAYER FOR THE DYING ★★★

Mickey Rourke, Bob Hoskins, Alan Bates. Directed by Mike Hodges. 1987. Rated R. (Virgin cassette, Hi-Fi stereo, SS, 104 min., \$89.95; Image LV disc, \$36.95)

By Neal Gabler

Rourke suffered a breakdown over it, claiming that the producers suddenly scotched the authentic Irish accent he had been working on and insisted on something more on the order of Barry Fitzgerald. Director Hodges asked that his name be removed from the credits, also citing fatal tampering by the producers. The culprits themselves released the picture quietly in theaters, as if hoping no one would notice. Most critics, rallying to the side of the beleaguered artists, excoriated it, which is why it is in video release so soon after its theatrical debut.

The object of all this angst is the movie version of Jack Higgins' tidy thriller about an IRA gunman (Rourke) who is pressured by a mobster (Bates) to kill a rival. Unfortunately for the gunman, a priest (Hoskins) witnesses the hit, triggering a veritable chess match of grimness among the three principals: Rourke, because he doesn't want the priest murdered; Hoskins, because Rourke admitted the murder in the confessional, thereby binding the priest from assisting the police; Bates, because he wants both of them dead but doesn't want to do the dirty work himself.

We'll never know exactly what Rourke and Hodges originally intended, but in this version *A Prayer for the Dying* is an understated, nicely crafted little thriller that seems bent on *not* goosing the audience the way so many lurid American Gothic thrillers do. With an obsession with death

everywhere—Bates even runs a funeral parlor as his cover—there is an air of gray melancholy, and Rourke has pitched his performance to it. *He* may have been dissatisfied, but his is a fine piece of work, spare and moving. The movie itself is precisely the sort of modest picture that is well worth discovering on video.

IN THE MOOD ★★★

Patrick Dempsey, Talia Balsam. Directed by Phil Alden Robinson. 1987. Rated PG-13. (Lorimar cassette, Hi-Fi mono, 98 min., \$79.95)

By Roy Hemming

I guess most of us have always known that MGM's Andy Hardy movies weren't too realistic a portrait of American teens of

a lady friend. It may well be the rite-of-passage comedy to end them all.

Essentially, *In the Mood* is a one-joke movie, but it moves along amiably thanks to a tight, well-crafted script and a wonderful cast. Dempsey is just about perfect as the put-upon 15-year-old who is blessed (or cursed, as he sometimes feels) with an appendage that his mother innocently refers to as "big for his age." It ends up making him irresistible to several older and discontented married women—which, in turn, gets him into jams with the law and those self-annointed protectors of morality who always seem more concerned with other people's bedrooms than their own.

The story is based on true events which, contrary to the movie's publicity, didn't make many headlines in 1944 outside of the West Coast. There are also a couple of anachronisms in the dialogue that are clearly more 1980s than '40s (particularly the use of one anatomical reference as an epithet). But the clothes, hairstyles, automobiles and music are all "all-reet."

Especially the music. Ex-Woody Herman "First Herder" Ralph Burns matches some vintage background recordings by Herman, Billie Holiday and a few others with an appropriately nostalgic original score of his own. A multitracked Jennifer Holliday (of Broadway's *Dreamgirls*) sets the mood perfectly with the title song over the opening credits and again at the end.

The closing credits also reveal an interesting in-joke. The real-life Sonny Wisecarver, "the Woo-Woo Kid" on whom the script is based, appears briefly in a simulated newsreel sequence near the



In the Mood's Dempsey, with Beverly D'Angelo: a case of woo or woo-woo?

the 1940s. But, then, neither is *In the Mood*, which paints a very funny if clearly atypical view of one '40s teenager's woes when he drops out of ninth grade and runs off with

end. Now in his 50s, Wisecarver plays the mailman who calls the movie's hero "a pervert and probably a Communist." In any case, definitely not Andy Hardy.

NADINE ★★★

Kim Basinger, Jeff Bridges, Rip Torn, Gwen Verdon. Directed by Robert Benton. 1987. Rated PG. (CBS/Fox cassette, Hi-Fi mono, 83 min., \$89.98) □

By Molly Haskell

Writer-director Benton's feeling for the endless surprises of domestic intimacy (*Kramer vs. Kramer*) and the built-in resilience of Southern communal life (*Places in the Heart*) come together in this lighthearted mock-thriller. It's about an on-again, off-again couple who fend off cops and foil villains while arguing over and patching up their own tattered marriage.

With its Texas setting (Austin, 1954), its twangy, slangy humor and its breathless pacing, *Nadine* recalls that other recent hillbilly farce, *Raising Arizona*. But whereas that movie takes a bird's-eye view of its cartoonish, lowbrow characters, *Nadine* is a character study that, for all its insouciance, cares deeply about the Hightowers.

Vernon (Bridges), a handsome lunk, and Nadine (Basinger), a luscious blond mani-

the nery, ultrafeminine Nadine, Basinger has never been better and Bridges gives his most sympathetic performance in years as her pie-in-the-sky husband.

As a commercial prospect, *Nadine* was perhaps too articulate and sophisticated for the action crowd during its original theatrical release and not absurdist enough for the hipsters. It also came out at a time when redneck movies were wearing out their welcome. Too bad, because this fine, charming entertainment, which translates beautifully to video, deserves to be seen.

JAWS THE REVENGE ★

Michael Caine, Lorraine Gary, Lance Guest, Karen Young. Directed by Joseph Sargent. 1987. Rated PG-13. (MCA cassette, Hi-Fi stereo, SS, 87 min., \$79.95; LV disc, \$34.98)

By Jeffrey Lyons

In the considerable wake of the superb original *Jaws* adventure, one dreadful concoction after another has come our way. *Jaws The Revenge* (actually *Jaws IV*) is about as inane as they get. Seeing it again on videotape, with inconsequential new



Jaws The Revenge's Caine: Why?

the harbor, yet another great white shark swims up and has him for dinner.

This, of course, does not sit well with his mother, played with routine desperation by Gary (the real-life wife of a Universal Studios mogul, and an actress who keeps turning up in these fish flicks). She flies to the Bahamas to escape her grief and to stay with her other son, who happens to be a marine biologist. Just how the son of a dedicated landlubber like Brody chose his exotic career is never explained, but then this movie just sort of demands that we accept it. I didn't.

Soon director Sargent focuses on Gary doing her laps offshore. Naturally this attracts the hungry eyes of that pesky shark, which has apparently traveled all the way down from New England with dessert in mind. When the shark attacks Gary's granddaughter, it gets personal—or so the movie's tag line ("This Time It's Personal") would have us believe. Frankly, it should have read: "This Time It's Ridiculous." The movie gets more contrived with almost every frame.

Caine turns up suddenly as a pilot/adventurer and love interest. Pretty soon, the sappiest dialogue in years ensues—up to the predictable conclusion, when Gary takes a boat out by herself to meet the monster.

Sargent, whose credits include the exciting *The Taking of Pelham One Two Three*, can't do much with an idea that's now years behind its time. Worst of all, the mechanical shark looks like a large chunk of styrofoam you might find at some rundown amusement park.

Jaws The Revenge takes its revenge, all right—on any and all who see it.



Cleverly hillbillies: battlin' Bridges and Basinger in Benton's *Nadine*.

curist with a head on her shoulders, argue about a lot of things but mostly about the Bluebonnet Lounge, Vernon's losing proposition of a bar into which their marriage and most of their money have sunk.

The movie is actually more fun the second time around, when you can ignore the adventure plot—a murder and land-grab scheme in which the Hightowers are unwittingly snared—and just savor the wonderfully witty dialogue in which they act out their own marital con games. Whether playin' dumb or being plain dumb, Vernon and Nadine are so attuned to each other after a decade of marriage that their very moves and thoughts are geared to each other's rhythms.

Benton, a Texan, extracts poetry from the flights of rhetoric with which Southerners swagger and joke and taunt each other (and even get off on their own high humor). As

scenes added since its theatrical release, I kept wishing they'd just leave the first one alone and swim away.

This one is set initially in Amity, that now-familiar fishing village. It is several years since the death of Brody (the Roy Scheider character from the original and the first sequel), and one of his sons is the new deputy sheriff. One night while he is out in

ABOUT THESE REVIEWS

To parallel the viewing environment of most home viewers, VR critics normally review programs in their homes. Unless otherwise indicated: all tapes are SP or Beta II; all LV discs are EP. All programs are in color unless marked B&W. □ indicates closed captions for the hearing-impaired; SS indicates surround sound.

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MASSACRE AT CENTRAL HIGH ★★ ★ Derrel Maury, Robert Carradine, Andrew Stevens. Directed by Renee Daalder. 1976. Rated R. (Gorgon cassette, Hi-Fi stereo, 87 min., \$79.95)

By Jim Farber

Don't let the title fool you. *Massacre at Central High* is far from your average destroy-all-teenagers movie. In fact, it's as much a tongue-in-cheek social commentary as a body-count flick and it offers a camp political allegory in between its violence. No doubt because of its, er, unique mixture of intentions, the movie had a negligible theatrical release in the '70s and it was previously available briefly on tape (on an obscure label) in the early '80s. Maybe this video rerelease will award a warped gem the recognition it deserves.

The story's setting is a *Peanuts*-style parentless/teacherless school, ruled by a gang of rich, athletic sadists—"the little league gestapo," as they're known. A new kid comes to town (Maury), who exudes enough potential cruelty to prompt an invitation from the bad guys to join them. When he proves reluctant, the gang drops a car on his leg. Our hero reacts by staging a Bronson-style vendetta which, somewhat coincidentally, transforms into a revolution for the underclasses of nerds, geeks and hippies. After the coup, the story essentially repeats. Each of the wimps tries to forge his own brand of fascism, turning Maury into a misanthropic anarchist in the process. Of course, as a budding avenging angel, Maury feels he has no choice but to slaughter everyone in sight.

Luckily, director Daalder takes none of this too seriously. He treats both the cynical political theme and the plentiful carnage with a deadpan wit, creating a movie that remains, to this day, like no other.

THE BELIEVERS ★★ Martin Sheen, Helen Shaver, Harley Cross, Robert Loggia, Elizabeth Wilson. Directed by John Schlesinger. 1987. Rated R. (HBO cassette, Hi-Fi stereo, 114 min., \$89.95)

By Andrew Sarris

The Believers was one of 1987's more controversial horror movies, largely because of its malignant exploitation of voodoo and Santeria practices among Hispanic-American and African-American subcultures.

Director Schlesinger and scenarist Mark Frost get the pot boiling early (both literally and figuratively) by showing a housewife being electrocuted by a defective coffee-maker right in front of her horrified husband (Sheen) and son (Cross). Schlesinger's direction remains relentlessly ominous throughout, with low camera

angles and enormous close-ups of "meat" of every species. Yet, I find the "plot" elliptical and ambiguous even after two viewings. The acting is heavy with constant fear, suspicion and paranoia—as a brooding father makes a desperate effort to save his son from becoming a human sacrifice to a vaguely power-seeking religious cult. There is a depressingly surprising ending



Believers' Sheen, Shaver: credo of fear.

in tune with the current tendency to let the forces of darkness prevail for the sake of profitable sequels. Invincible evil seems to sell like hotcakes in today's marketplace.

Simply by having greater control over the screening, the average video spectator may find the cassette version less unsettling than did many people in its original theatrical release. I am still bothered by the very early killing of an otherwise likable woman character. Later on, Sheen's second wife is brutalized by insects crawling out of her skin. *The Believers* seems to be still another symptom of a contemporary hatred of women in movies, and certain audiences seem to groove on it. Not me.

HEAVEN ★ Directed by Diane Keaton. 1987. Not rated. (Pacific Arts cassette, Hi-Fi mono, 88 min., \$79.95)

Diane Keaton's name in the credits of this curiously unfocused "meditation" on the afterlife in general and Heaven in particular is pure come-on. Industry scuttlebutt has it that the beautiful Diane, on turning 40, felt such insistent intimations of mortality that she set the whole project into motion.

The "movie" consists of intercut clips of old heavenly choir and disaster films, with people-in-the-street interviews on the subjects of death and eternity. At times the production seems to be making fun of charismatic evangelists by shooting every face in pore-and-wrinkle close-up. The movie excerpts draw repeatedly from Michael Powell's *Stairway to Heaven* (1946), Fritz Lang's *Metropolis* (1926) and the badly dated *Green Pastures* (1936) with its unfortunate "darky" stereotypes.

There is no single visible or audible point

of view expressed toward this anomalous material. Keaton herself remains safely hidden in the credits, her face and voice, so electrifying in *Baby Boom*, strangely absent here. Of course, no movie with even glimpses of the erotic enticements of Garbo and Brigitte Helm can be completely discounted. But, on the whole, *Heaven* is a chaotically incoherent viewing experience. (A.S.)

THE GARBAGE PAIL KIDS MOVIE ★★

Anthony Newley, Mackenzie Astin.
Directed by Rod Amateau. 1987.
Rated PG. (Paramount cassette,
Hi-Fi stereo, 97 min., \$79.95)

By Doug Brod

Call me bent, call me depraved, but I was entertained by this deliberately vulgar albeit cheerful bit of brain pollution. Veteran



From the sewer to your living room.

director and senior citizen Amateau has co-written, produced and directed a veritable celebration of flatulence, nose-picking, vomiting, incontinence, body odor and toe-eating that, as you can guess, pretty much defies categorization. This is a movie that's geared toward kids, but the effect is more like a dirty old grandfather titillating youngsters with a particularly nasty story.

Newley stars as the magician-proprietor of an antiques shop who becomes the unwitting custodian of a group of mutant misfits who arrive at his place via an intergalactic garbage can. The kids' obnoxious behavior and outcast status serve as an impetus for Newley's righteous homilies on manners and tolerance. The rub is, while the intentions seem honest, the movie's methods are morally dubious. In one of the liveliest scenes, the kids break into a non-union sweat shop and steal sewing supplies while singing, "We can do anything by working with each other."

The kid creations by John (Ghoulies) Buechler—actually little people under heavy makeup—remind me of the creatures from Sid and Marty Krofft's 70s kiddie-TV extravaganzas. And the cynicism involved in spinning off a feature-length movie from a pack of decals takes a back seat to the subversive offensiveness of the whole enterprise. It's John Waters for the Dick and Jane set.

If you're so inclined, this is one wild kisploitation party tape. Besides, judging from the credits, *The Garbage Pail Kids Movie* provided two additional Amateau family members with employment, and that's always a good thing.

MASTERS OF THE UNIVERSE ★

Dolph Lundgren, Frank Langella.
Directed by Gary Goddard. 1987.
Rated PG. (Warner cassette, Hi-Fi stereo, 106 min., \$89.95; LV disc, CX stereo, \$34.98) □

By David Hajdu

Thank God that He-Man and the Masters of the Universe are already outdated—replaced by Thundercats, who have since been eclipsed by Silverhawks as the latest commodities marketed in the guise of children's cartoon characters. This month, kids won't be clamoring for this tape the way

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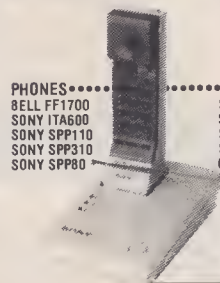
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Masters' Lundgren: too white-hot?

they might have as recently as six months ago, which is the best thing I can say about *Masters of the Universe*.

The movie is virtual pornography in the moral (not the sexual) sense. With a few supposedly sensitive, present-day scenes patched in between gallons of bloodshed, the most vivid elements of *Masters of the Universe* are its graphic depictions of violence and depravity. And still it gets a PG rating?!

Sure, kids' movies from *Snow White* to *Star Wars* have had brutally violent and Mephistophelean traits. So have many fairy tales for centuries. But rarely have they been in the context of such an utter lack of wit, intelligence and moral underpinning as this movie. It's all the worst kind of junk—the kind that's so bad it's no fun whatsoever.

REVENGE OF THE NERDS II: NERDS IN PARADISE ★★

Robert Carradine, Curtis Armstrong,
Barry Sobel. Directed by Joe Roth.
1987. Rated PG-13. (CBS/Fox cassette,
Hi-Fi stereo, 89 min., \$89.98) □

By Mark Trost

I like nerdy guys as much as anyone (probably more, considering that I myself have some distinctly nerdy tendencies). But how many laughs can you milk out of pocket protectors and polyester pants?

This sequel just can't compare to the likable first *Nerds* movie. That one told a nice little story about a group of college misfits triumphing over their uppity fellow students in almost realistic fashion. This time the plot and characters bear little resemblance to the real world.

No sooner do the nerds arrive in Fort Lauderdale (for a national frat conference) than they become the victims of rampant nerd prejudice. The hotel manager cancels their reservations and the most abject nerdophobes strand the group on a desert island. The nerds fight back, doing a full-blown nerd-rap production number to win other frat members over to their side and using their electronics wizardry to get off the island.

There is little for real-life nerds to relate to here, but that's not to say *Nerds II* is totally without a sense of humor. An opening spoof of *Star Wars* is effective, as is an ongoing lampoon of the *Karate Kid* movies, as an ancient Oriental nerd teaches slovenly nerd Armstrong how to attain a higher level of gross behavior. But when they have to stretch as hard as most of this sequel does to get a laugh, *Nerd*-makers should realize it's time to put the pocket protectors away for awhile.



Bellamy and the Fat Boys: punchy.

DISORDERLIES ★★ ★

The Fat Boys, Ralph Bellamy, Anthony Geary. Directed by Michael Schultz.

1987. Rated PG. (Warner cassette, Hi-Fi mono, 87 min., \$79.95)

Mark, Darren and Damon may not be Moe, Larry and Curly, but they're as good as we've got right now. The so-called Three Stooges of rap, the Fat Boys (an equally appropriate name) star in this lightweight but amusing comedy in the grand Stoooge tradition—eye pokes, face slaps, sound effects and all.

As the three most incompetent orderlies in all of Brooklyn, the trio is hired to take care of an ailing multimillionaire (Bellamy). In two-reeler tradition, nephew Geary hopes the boys' "care" will kill uncle faster than a speeding bullet. Anyone who has seen a Stoooge short knows full well what's going to happen.

Despite some occasional dirty words, director Schultz manages to update '40s slapstick comedy to the '80s. And while the Fat Boys certainly aren't the greatest role models in the world, *Disorderlies* is good family entertainment. Even parents who object to the often violent antics of the Stooges will find the Fat Boys' brand of slaps and punches mostly inoffensive.

The boys are kept to one extended musical number, an amusing rap rendition of the Beatles' "Baby, You're A Rich Man." Credit goes to Schultz here for having the number actually contribute to the plot.

The major drawback of this generally likable comedy: You have to watch the Fat Boys eat—twice. (M.T.)



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CLASSICS

THE BATTLE OF ALGIERS ★★★★★

Jean Martin, Yacef Saadi, Brahim Haggiag. Directed by Gillo Pontecorvo. 1966. Not rated. (Axon cassette, B&W, in French with English subtitles, 125 min., \$79.95)

By Andrew Sarris

When *The Battle of Algiers* was screened on the opening night of the 1967 New York Film Festival, the black-tie audience erupted with cries of "On to Saigon" the moment Algerian terrorists blew up a cafe full of French men, women and children in

government, and the people of Algiers served as extras.

Pontecorvo's panoramic view of history is reminiscent of Roberto Rossellini's neorealist improvisations in *Open City* (1946). Giuliano Montaldo's second-unit photography helps make the Algerian people themselves the revolutionary hero of the picture. At the time of the movie's original release, Pontecorvo, an Italian, was criticized in France for picking Algeria as his subject when Libya, just across the border, had been brutalized by Italy in the very recent past. In fairness to Pontecorvo and his self-proclaimed Marxist scenarist, Franco Solinas, it should be noted that they would undoubtedly have been as strongly opposed to fascist and imperialist tenden-



An extraordinary achievement in the reconstruction of a historical event.

the European quarter of Algiers. That year, 1967, marked the high point of American liberal and left-wing opposition to the Vietnam War—and Pontecorvo's prodigious revolutionary spectacle, about Algeria's violent struggle for independence from France, became an instant classic.

Curiously, there has been nothing of that scale and intensity in international movie-making since. How audiences will react in 1988 to orgasmic violence in the name of "national liberation" is another matter, especially since terrorism, however justifiable the cause, is now widely regarded as more a problem than a solution.

But ideology aside, *The Battle of Algiers* remains, in its videocassette version, an extraordinary achievement in the reconstruction of a historical event in an authentic locale. Shot in Algiers as *Maarakat Alger*, the picture was subsidized by the Algerian

cies in Italy as in France and French-colonized Algeria. Furthermore, although the movie's sympathies are clearly with the Algerian nationalist FLN, the most lucid character is Jean Martin's French paratroop colonel Mathieu. This military intellectual propounds theories about the lack of political will among the folks back home which are similar to those we heard on this side of the Atlantic from strategic analysts in the field during the Vietnam War.

Indeed, the overall tone of *The Battle of Algiers* is reflective and meditative despite all the violent action. At one point, an FLN leader remarks ruefully and prophetically that it is much easier to start a revolution than to sustain one—and infinitely easier to win a revolution than to govern effectively afterward.

Time has made the whole subject less topical perhaps, but it has also made the

treatment seem less manipulative. *The Battle of Algiers* is one of a kind worth collecting both as movie history and as political history. I had not realized the first time how important Ennio Morricone's mournful score is in stirring the audience's emotions.

FORBIDDEN GAMES ★★★★★

Brigitte Fossey, Georges Poujouly. Directed by Rene Clement. 1951. (Nelson cassette, B&W, in French with English subtitles, Hi-Fi mono, 87 min., \$29.95)

By Stephen Harvey

Over the decades, a multitude of movies has exposed the arbitrary cruelty of warfare, but few have had the enduring impact of Clement's masterpiece, *Forbidden Games*, the 1952 Oscar winner for Best Foreign Film. Where Kubrick's *Paths of Glory* of the same decade used epic frescoes to serve a pacifist message, *Forbidden Games* is deliberately microcosmic—a pair of kids at play in a farmyard, acting out a war-induced death wish.

The movie takes place during the German invasion of France in 1940. An air raid on a stream of refugees from Paris makes a fragile little girl an orphan. She is befriended by a local peasant boy and is reluctantly sheltered by his family. The war itself only appears in the movie's terrifying first five minutes. For the following hour, its effect is subliminal, shaping every childlike impulse. The kids become fascinated with the burial rituals taking place all around them. They stage their own with dead mice and the like. When they run out of animal corpses, it's only natural to start creating some for themselves. When their fun is discovered, the grownups are of course horrified—even though the adults are blithely capable of far worse. The conclusion is as harrowing as it is credible.

Clement's direction of the moving script by Pierre Bost and Jean Aurenche has precisely that literate sensitivity which Francois Truffaut debunked at the beginning of the New Wave before imitating it in the '70s. If the depiction of adult callousness in the movie now seems a bit heavy-handed, *Forbidden Games'* heartfelt but unsentimental view of childhood remains as persuasive as ever.

The black-and-white cinematography is crisply reproduced in this video release (from a 35mm print), with excellent subtitles in a highly legible format. An art house staple for years, *Forbidden Games* belongs in that small circle of essential classics available in a home video library.

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Laughton as Javert: steamroller.

LES MISÉRABLES ★★

Fredric March, Charles Laughton, Cedric Hardwicke, Florence Eldridge. Directed by Richard Boleslawski. 1935. (CBS/Fox cassette, B&W, 108 min., \$59.98)

LES MISÉRABLES ★★

Richard Jordan, Anthony Perkins, John Gielgud, Celia Johnson, Ian Holm, Cyril Cusack. Directed by Glenn Jordan. 1978. (CBS/Fox cassette, Hi-Fi stereo, 150 min., \$59.98)

By Andrew Sarris

The big success of the recent London-to-Broadway musical based on Victor Hugo's familiar novel has probably inspired the simultaneous video release of two of the many movie versions of this now-mildewed classic. I must confess I'm heartily sick of Jean Valjean stealing a loaf of bread for his starving sister's children, being sent to the galleys for 10 years, then being pursued by the implacable Inspector Javert, learning forgiveness through the religious symbolism of the Bishop's silver candlesticks, adopting little Cosette and watching her grow up and fall in love with a young French revolutionary.

But others, apparently, still find this material fresh and exciting. If you're among them, you can do much worse than

these two refresher courses. Actually, the version I remember most fondly is a radio spoof in which Orson Welles played Valjean and had all the hammy dialogue while comedian Fred Allen, as Javert, was reduced to knocking on a door at the end of Act One, blowing a police whistle at the end of Act Two and gurgling as he drowned in a Paris sewer at the end of Act Three.

The 1935 Hollywood-made *Les Misérables*, highly thought of at the time, starts very slowly with March's painfully stagey performance as Valjean. It picks up steam with Laughton's magnificent Javert and Hardwicke's unmannered brilliance as the Bishop. March gets better as he goes along, even as he presides over the tepid romances of such bland '30s contract players as Rochelle Hudson, John Beal and Frances Drake. Boleslawski's direction and Gregg Toland's cinematography play creatively with all the dialectical possibilities of black-and-white light and shadow in a landmark of '30s chiaroscuro which, it is to be hoped, Ted Turner never gets around to colorizing.

While the '35 version preached a limited amount of economic and social justice as befitted the Depression era, the '78 TV movie goes further, spouting downright revolutionary slogans. Jordan's Valjean is more naturalistic and less stylish than March's, but the ultimate impression is one of fuzziness. Perkins wisely makes no effort to imitate Laughton's inimitable bravura; he chooses instead to enclose his Javert in a shell of icy reserve. What is lost in emotional impact is gained in damage control. Though the '78 production is more physically ambitious, it is less dramatically

effective than the '35 feature. Again, there are compensations in some of the acting, particularly in the beefed-up cameos by such British eminences as Holm, Johnson, Cusack and Gielgud.

TOPAZ ★★

Frederick Stafford, Dany Robin, John Forsythe. Directed by Alfred Hitchcock. 1969. Not rated. (MCA LV disc, linear stereo, 127 min., \$39.98)

By David Hajdu

Here's another neat first for laser videodiscs. This new pressing of Hitchcock's so-so spy flick from the late '60s includes *three* endings.

One appeared in the standard release known to American viewers up to this point. The second appeared in screenings for US preview audiences, who didn't like it. The third was used in Europe and some other areas around the world. Now it's possible to program one ending at a time on LV disc and watch *Topaz* all three ways.

As Ronald Reagan has said, the most important thing in both show business and politics is your opening and your finish. These three endings are very different and, believe Reagan and me, the differences are indeed important. I won't blow the conclusions, *but* it's safe to tell you this much: The preview audiences were astute—ending number two is incomprehensibly bizarre, as if the movie suddenly turned into a Bugs Bunny cartoon. As for ending number three, it is indeed very European and perhaps a little too wry and arch for most American tastes.



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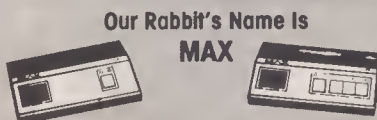


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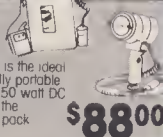
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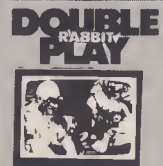
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Slow Fire: a contemporary Everyman viewed as in a high-tech bad dream?

THE ARTS

SLOW FIRE ★★★

Paul Dresher, Rinde Eckert, Gene Reffkin. Directed by Richard E.T. White. 1986. (Target/Minimax Music cassette, Hi-Fi stereo, 40 min., \$25)

By John Schaefer

Dresher's *Slow Fire* is one of those elusive, enigmatic works that could only have come from the artistic gray area known simply as new music. Commissioned in 1985 by the New Music America festival, *Slow Fire* is neither opera nor avant-garde rock—though it *might* be part scaled-down music/theater, part high-tech performance art and part bad dream.

Actor/singer Eckert, a large, imposing figure with not a scrap of hair on his head, has written a text that only gradually tells us the story of Bob, the one and only character in the piece.

By turns witty, ominous and obscure, *Slow Fire* is ultimately a disturbing portrait of a contemporary Everyman who is little more than the sum of his neuroses. Bob may or may not be a professional assassin. Eckert's text, a combination of declamation, incantation and occasional "straight" singing, prefers to hint at the facts rather than spell them out. But we are told that "Bob is riding shotgun in a magazine dream"; he worries about his car, reads his *Soldier of Fortune* magazines and tries to make sense of confused bits of folk wisdom left by his late father.

The work's visual focus is obviously

Eckert himself. Stage effects and props are used sparingly so director White's straightforward presentation, with each scene shot in one take with virtually no special effects, is appropriate. But such video verite results in occasional focus and centering problems. Sound quality, too, is somewhat dull. The dramatic impact of Dresher's score, a tightly knit combination of live and processed music, is lessened in spots by the homemade feel of the video. The composer plays electric guitar and electronic keyboards, and is joined by Reffkin on electronic percussion.

Dresher also uses live sampling and processing gear on stage, enabling Eckert (or either musician) to perform in duets and trios with himself. These moments translate well to the video format—the live and sampled sounds are indistinguishable. But when Dresher builds up to an almost orchestral volume at the piece's end, the sound is too "small," and it's up to the viewer to supply some of the missing sense of urgency.

Fortunately, *Slow Fire* is strong enough to withstand the limitations of this production (and in fact, a glitzy, overproduced presentation probably would've killed the piece). At the conclusion, the chords that opened the work return in a pounding, more insistent form as Bob heads to work, still musing about his car, the traffic and his breakfast, while dressed in fatigues and gun holster. Despite, or perhaps because of, Target's understated, honest documentation, the scene remains thoroughly chilling. (Minimax Music is at 1937 Carleton St., Berkeley, CA 94704.)

MUSIC

GRACELAND: THE CONCERT VIDEO ★★★

Paul Simon, Hugh Masekela, Ladysmith Black Mambazo. Directed by Michael Lindsay-Hogg. 1987. (Warner-Reprise cassette, Hi-Fi stereo, 115 min., \$29.98)

By Robert Christgau
and Carola Dibbell

One thing you have to grant *Graceland: The Concert Video*—it has a reason for being. It preserves a genuinely historic event that took place in Harare, Zimbabwe (to which a round-trip ticket costs much more than a high-end VCR). It builds off a Grammy-winning LP that's almost as worthy as record-biz highbrows claim it is. And it does so with a wealth of taste, trading man-with-a-mike tedium for travelogue glimpses of the land and its people that are diverting if not ever really incisive.

One reason Paul Simon traveled to southern Africa with the *Graceland* tour, which featured African musicians backing his umbaqanga songs and taking cameo



Simon: diverting if not incisive.

turns of their own, was to defuse criticism of his album's essentially apolitical stance. By accompanying exiled South African trumpeter Hugh Masekela and singer Miriam Makeba so close to their country's border and staging a show of interracial cooperation in a nation ruled only 10 years ago by white supremacists, Simon linked his songs to the struggle at the root of their musical inspiration.

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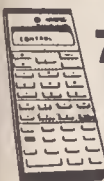
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challenge. In New York, with the tour still to come two months later, both simply did their jobs. In Africa, facing a perhaps two-thirds white audience in which racial groups enjoyed themselves freely side by side, they radiate defiant hope and conviction. And, just as it did at Radio City, the black South African chorale Ladysmith Black Mambazo steals the show.

Simon himself seems looser than he did at Radio City but, unfortunately, the difference is much less striking—for this is one uptight guy. His intimate singing style, bred in coffee houses and recording studios, has never projected in concert. One virtue of the *Graceland* LP is that Simon doesn't pretend umbaqanga is his music. There's a patent disparity between his alienated Manhattan lyrics and the indestructible Soweto beat. But he can't make that disparity work visually. For all its good intentions and worthy distractions, this video offers more Paul-Simon-with-a-mike than anybody except the star-struck is likely to enjoy.

AEROSMITH VIDEO SCRAPBOOK ★★★

Aerosmith. Directed by Hart Perry.
1987. (CBS/Fox cassette, Hi-Fi stereo, 54 min., \$19.98)

By Doug Brod

Contrary to what Bob Dylan said, the times they *aren't* a-changin'—at least not for Aerosmith. Having witnessed a concert on the band's recent tour, I'd say the boys from Boston are still the same sloppy, raucous rock 'n' rollers they were over a decade ago. And, for better or worse, these prolific purveyors of the hard-rock hook and look have no doubt inspired many of the flashy metal bands now ruling the airwaves and the charts.

This collection, aptly subtitled *Tapes in the Attic*, brings together bits of now-obligatory backstage horseplay and footage of the group playing huge stadiums and arenas with the reckless spontaneity of a bar

band. Though there's nothing on this tape from the band's underrated comeback album, 1985's *Done with Mirrors*, or its current *Permanent Vacation*, what is included is choice. In an exceptional concert excerpt, "Draw the Line," one of the great rock songs of the '70s, is given a rowdy reading right down to vocalist Steve Tyler's speaker-splitting shrieks. But the caper is the primitive yet highly charged studio-bound performance clip of "Chiquita"; these guys attack their instruments and sing with such compelling abandon that you don't think about where those horns are coming from. As for the entire program, not even the frequently uneven Hi-Fi sound can undermine the kinetic performances, fueled in part by Tyler's charismatic simian bravado.

VAN MORRISON IN IRELAND ★★★★★

Van Morrison. Directed by Mike Radford. 1979. (Jem cassette, Hi-Fi stereo, 57 min., \$29.95)

By Jim Farber

You couldn't find a more sensual instrument in modern pop than Van Morrison's voice. This live tape captures it with all the clarity and buoyancy of Morrison's best studio recordings.

Taped in early 1979, this vibrantly recorded documentary catches Morrison's first dates in his Irish homeland in 13 years. They came just after the release of his 10th solo LP, *Wavelength*, his most commercial work since the early '70s. Accordingly, Morrison's choice of material tends toward his most popular songs, such as "Moondance," "Tupelo Honey," "Saint Dominic's Preview," "I've Been Working," and even dips back to his '65 hit with Them, "Gloria."

However familiar the material, though, Morrison's role as an R&B/jazz-inflected interpretive singer ensures that each new version is a reinvention. Also a revelation.

*Aerosmith's
Steve Tyler and
Joe Perry:
fueled in part
by simian
bravado.*



Check out his chantlike improvisation in "Cypress Avenue." Each time Morrison repeats a phrase, he makes it mean something new. Likewise, his backup band subtly refocuses the material, favoring more sharply punctuated readings that are no less seductive. "Moondance," for instance, gets a stronger kick from the sax accompaniment than from the original flute, but Morrison's voice smooths it into a similarly romantic foray.

Visually, the tape falters during the center section of "Tupelo Honey," which is interrupted by meaningless footage of the band on the road in Ireland. Luckily, the low-tech approach of the rest of the tape is ideal. There are no quick cuts nor slick cinematography here, but Morrison's music and presence alone rivet the attention. On the one hand, that's surprising; Morrison, after all, is no video cutie-pie. But "live," he communicates an intelligence and intensity that will sweep you away.

BABY SNAKES— THE COMPLETE ORIGINAL VERSION ★

Frank Zappa, Adrian Belew, Terry Bozzio, Roy Estrada, Peter Wolf. Claymation sequences by Bruce Bickford. Directed by Zappa. 1979. Not rated. (Two Honker/MPI cassettes, Hi-Fi stereo, 183 min., \$79.95)

VIDEO FROM HELL ★★

Frank Zappa, the Mothers of Invention, Steve Vai, Keith Moon. Directed by Zappa. 1987. Not rated. (Honker/MPI cassette, Hi-Fi stereo, 60 min., \$29.95)

By Gregory P. Fagan

Baby Snakes not only proves that Zappa's got talent to burn but that he's also willing to burn it. We follow Zappa's formidable band through an entire concert which seems to answer the question: If they had raunchy fraternities at Juilliard, what sort of homecoming pageant would they produce?

Zappa taped (not filmed, and the image quality's fine) the concert in 1977 during his annual Halloween week run at New York City's Palladium. Late-'70s rock fans anticipated these dates the way kids look forward to the Radio City Music Hall holiday extravaganzas. At a few musical peaks during the movie's three-hours-plus run, you can hear why. You can't, however, always see why.

The camera operators often shoot Zappa from behind as he steps out on the proscenium to play acrobatic guitar solos and to sing to and banter with his bizarre and adoring audience. Honker should mark "Partially Obstructed View" on the cassette boxes. Bickford's claymation sequences (which suddenly appear in "meanwhile, back at the ranch" fashion) astound

in their speed and complexity. Their hallucinogenic effect left me wondering whether I should've "just said no" at the program's outset. As for the frequent glimpses of the band's backstage inanity, the producer should have just said no.

Video from Hell avoids some of these excesses. It includes vidclips from Zappa's rock career and a few home movie segments (Moon and others at a recording session), all strung together with Zappa commentary. The tape's high point has Vai (of David Lee Roth video fame) joining Zappa for an extended guitar duet entitled "Steve's Spanking." The camera stays back and lets us watch two extraordinary musicians trade variations with stunning virtuosity. It's required viewing for guitar-hero lionizers.

These two excruciating, sophomore and seemingly endless stretches of mylar offer an eternal portrait of Zappa, the artist as a young man. In other words—rent 'em, buy 'em and show 'em to your parents during dinner, but keep one thing in mind: "If only he used his powers for the good of mankind."

CANYON DREAMS ★★★

Music by Tangerine Dream. Directed by Jan Nickman. 1987. (Miramar cassette, Hi-Fi stereo, 40 min., \$29.95)

By Roy Hemming

From Ferde Grofe to Paul Winter, the Grand Canyon has inspired composers as well as poets and photographers. Now it's Tangerine Dream's turn, and the West Berlin-based trio has fused its likable brand of sonic landscaping with the spectacular cinematography of Gray Warriner. What's more, the music is being made available only in this video version.

The result is an impressive blending of contemporary film techniques (including time-lapse photography) with contemporary musical ideas (including new age, minimalism, etc.). The images—both visual and aural—are often gorgeous, sometimes awe-inspiring, sometimes eerie and almost always arresting.

There are six short segments of varying lengths. Best are "A Matter of Time," with its stunning time-lapse shots of sunsets, stars and stormy skies, and "Sudden Revelation," whose moving, impressionistic images are the sort to make any artist jealous. The only weakness, for me, is the program's almost total abstractness. There are people only in the second segment ("Canyon Carver," which follows several rubber boats through churning rapids) and a lone figure dwarfed by the canyons in the sequence over the closing titles. By contrast, Paul Winter's *Canyon Consort* (January '87 VR) offers a more human dimension to some of these same types of scenes.

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SPORTS

THE OLYMPIAD SERIES: THOSE WHO ENDURED★★★★

Rosi Mittermaier, Eugenio Monti,
Irving Jaffee. Directed by Bud
Greenspan. 1979.

GREAT MOMENTS AT THE WINTER GAMES★★★★

Jean-Claude Killy, Tenley Albright,
Jack McCartan. Directed by Bud
Greenspan. 1979.

THE IMMORTALS★★★★

Sonja Henie, Ulrich Wehling. Directed
by Bud Greenspan. 1980.

(Paramount cassettes, B&W and color,
Hi-Fi mono, 47 min. each, \$14.95 each)

By David Hajdu

In the seemingly endless marathon of TV sports programs, *The Olympiad Series* is so far ahead it's in a different race. On network TV, the last Winter Olympics became a flash-cut blur of faces, statistics and computer graphics—MTV with skis. But in the hands of Bud Greenspan, every athlete is a person, not a nationality nor a number, and every person has a story worth telling.

These three tapes tell a couple dozen such



Olympian Henie: more than a number.

stories, and they've been released on home video just in time for the '88 Winter Olympics. In all, Greenspan has produced 22 of the Emmy-winning *Olympiad* programs since 1976, all of which are scheduled to be released between now and the conclusion of the upcoming Summer Games in Seoul.

The initial releases focus on winter events, naturally, as well as on some of the best-known Olympians in history. In every program, whatever its theme, Greenspan uses the same distinctive approach: He tells short stories about individual athletes, treating them very much as individuals who have personal goals, problems, families, pastimes and who, inevitably, reach individual achievements of a high order in the Olympic arena.

Most viewers will find some of the athletes familiar, such as Sonja Henie, Dorothy Hamill and Jean-Claude Killy in *Great Moments at the Winter Games*. Others, such as Ulrich Wehling in *The Immortals* or Rosi Mittermaier and Eugenio Monti in *Those Who Endured* may become unforgettable after watching these tapes.

The narration, written by Greenspan, is muscle-tight and rich in detail. The images are fluid and evocative, weaving competition footage with background, behind-the-scenes sequences and interviews.

My only quibble is that the programs go too far in avoiding the "graphics overload" of some other series. The names of Olympic athletes never appear spelled out on the screen, which is particularly unfortunate in the case of all the foreign names. In all, however, these initial releases are as smart, as elegant and as powerful as a gold-medal figure-skating routine. My card says "10."

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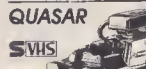
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SPORTS

THE OLYMPIAD SERIES: THOSE WHO ENDURED ★★★★★

Rosi Mittermaier, Eugenio Monti,
Irving Jaffee. Directed by Bud
Greenspan. 1979.

GREAT MOMENTS AT THE WINTER GAMES ★★★★★

Jean-Claude Killy, Tenley Albright,
Jack McCartan. Directed by Bud
Greenspan. 1979.

THE IMMORTALS ★★★★★

Sonja Henie, Ulrich Wehling. Directed
by Bud Greenspan. 1980.

(Paramount cassettes, B&W and color,
Hi-Fi mono, 47 min. each, \$14.95 each)

By David Hajdu

In the seemingly endless marathon of TV sports programs, *The Olympiad Series* is so far ahead it's in a different race. On network TV, the last Winter Olympics became a flash-cut blur of faces, statistics and computer graphics—MTV with skis. But in the



Olympian Henie: more than a number.

stories, and they've been released on home video just in time for the '88 Winter Olympics. In all, Greenspan has produced 22 of

The initial releases focus on winter events, naturally, as well as on some of the best-known Olympians in history. In every program, whatever its theme, Greenspan uses the same distinctive approach: He tells short stories about individual athletes, treating them very much as individuals who have personal goals, problems, families, pastimes and who, inevitably, reach individual achievements of a high order in the Olympic arena.

Most viewers will find some of the athletes familiar, such as Sonja Henie, Dorothy Hamill and Jean-Claude Killy in *Great Moments at the Winter Games*. Others, such as Ulrich Wehling in *The Immortals* or Rosi Mittermaier and Eugenio Monti in *Those Who Endured* may become unforgettable after watching these tapes.

The narration, written by Greenspan, is muscle-tight and rich in detail. The images are fluid and evocative, weaving competition footage with background, behind-the-scenes sequences and interviews.

My only quibble is that the programs go too far in avoiding the "graphics overload" of some other series. The names of Olympic athletes never appear spelled out on the screen, which is particularly unfortunate in

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WINNING BASKETBALL—RED AUERBACH AND LARRY BIRD ★★ ★
Red Auerbach, Larry Bird. Directed by Sandy Grossman. 1987. (Kodak cassette, Hi-Fi mono, 61 min., \$19.95)

By Andrew Sarris

As a long-suffering New York Knicks supporter, I am prepared to concede that if any two people are qualified to preach the gospel of winning team basketball, they are Auerbach and Bird.

Auerbach's genius as a coach and general manager has consisted of finding the right playing parts to fit into a smoothly functioning scoring, rebounding and play-making machine. Perhaps Auerbach's most spectacular playing-part acquisition has been Bird, who comes as close as anyone who has ever played the game to doing it all.

The problem with instructional cassettes by great athletes is that the ordinary player may feel more intimidated than inspired. I played a little basketball when I was younger, but I never learned how to get off on the correct foot for a layup. Would this cassette have helped me when I could still jump a little? Perhaps. But how many people past high-school age have the time or inclination to polish up their basketball skills? Still, the most gifted schoolyard players can pick up some tips here.

At times, Auerbach and Bird recognize the problem of their potential audience by agreeing to disagree. Bird, who is not unusually fast or agile, excels in all-court intelligence and concentration. He can bend or even break some of Auerbach's rules because, as with every great player, Bird has an intuitive flair that gives him the edge. You can't teach intuitive flair.

Ultimately, the greatest value of this cassette is not in learning how to play like Larry Bird and his accomplished teammates, but in learning how to better appreciate the beauty of the game.

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A SONG FOR IRELAND ★★
De Danann, Mark Black, Phil Coulter. Hosted by Bryan Murray. Directed by Iolan Russell. 1987. (Rego cassette, 52 min., \$29.95)

STORIES FROM IRELAND ★
Told by Eamon Kelly. Music by Tony McMahon, Kevin Glackin, Paul McGrath. Directed by Niall McCarthy. 1987. (Rego cassette, 60 min., \$29.95)

By Gregory P. Fagan

In *A Song for Ireland*, Murray (of the PBS series, *The Irish RM*) wanders from Derry to London in search of contemporary

These tapes may provide an amusing moment or two at a St. Patrick's Day party, but since these programs open and close with Aer Lingus commercials, the message throughout seems clear: "Come, please, it's really lovely. And bring money." (Rego is at 64 New Hyde Park Rd., Garden City, NY 11530.)

KIDVID

Rafe Martin, Jay O'Callahan, Laura Simms. Directed by Stephen Stuart James. 1987. (Paperback Visual cassettes, 30 min. each, \$14.95 each)

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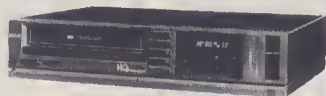
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storytellers represented in these volumes—and each has a different style and personality, as well as a different type of story to present. Martin tells traditional stories, Simms tells stories from other countries and O'Callahan tells his own original stories. All will be fresh to most children.

It may take a little preparation and more than one watching for a TV-raised child to sit still for so simple a presentation. After all, we have been giving children gimmicky entertainment, with all the creativity done for them, for a very long time. But there's a deeper, richer, more meaningful experience waiting here.

This series is wholeheartedly recommended for children from four to 10. Younger children might not have an adequate enough vocabulary, so give yourself a treat and watch along with them, explaining the words when necessary. (Paperback Visual is at 29 Broadway, New York, NY 10006.)

A FAMILY CIRCUS
EASTER ★★★

Animated featurette. Voices of Missy Hope, Anne Costello, Dizzy Gillespie. Directed by Dave Brain. 1987. (Family Home Entertainment cassette, Hi-Fi mono, 30 min., \$9.95)

A SPECIAL VALENTINE
WITH THE
FAMILY CIRCUS ★★★

Animated featurette. Voices of Missy Hope, Anne Costello, Bob Kaliban, Sammy Fain. Directed by Al Kouzel. 1987. (Family Home Entertainment cassette, Hi-Fi mono, 60 min., \$9.95)

By Genevieve Kazdin

Bil Keane's newspaper cartoon strip *Family Circus* has long offered a warm look at family life. These animated featurettes are in the same vein.

The *Easter* tape offers Dolly and Billy hatching a plot to hide Easter eggs so that baby PJ can easily find them. Jeffy hatches his own plot: He wants to catch the Easter Bunny. Within this sweet, simple little tale, Jeffy has a bout with sibling rivalry, but finally overcomes it by offering a generous and loving gesture. Young viewers probably won't recognize it, but the voice of Dizzy Gillespie plays an important role.

Jeffy has always been my favorite among the *Family Circus* kids. Three-fingers old, he is at that curious, self-confident age that so charms adults. In *A Special Valentine* Jeffy's laughter inadvertently hurts PJ's feelings. All the kids then work hard to make their baby brother feel better. In the process, they each learn a lesson about gifts from the heart. Composer Sammy Fain (as the voice of a bus driver) adds a warm touch with a group of schoolkids who sing the Fain-Harburg classic "If Every Day Were Valentine's Day."

BABY ANIMALS
JUST WANT TO
HAVE FUN ★★★

Live-action featurette. 1987.

(Scholastic/Lorimar cassette, Hi-Fi mono, 30 min., \$14.98)

There's a natural affinity between young children and baby animals. For those without nearby zoos, now there's this release from Scholastic's "Animal Friends" video series. It's designed for children from age two to eight.

Five stories tell of gentle animal adventures, such as how Raindance the Pony becomes brave and courageous. Or how the Skunk Babies find a new home. The photography is beautiful. Live-action footage of animals in natural environments illustrates well-written narrations.

Even the music is special. Elizabeth Swados and Dennis Scott have created three charming musical interludes that are easily singable. "My Little Chickadee" by Scott is especially funny.

There is nothing here to frighten or alarm children and no segment is overlong. This is a simple, sweet, and funny 30-minute program. (G.K.)

HERE WE GO,
VOLS. 1 & 2 ★★★

Narrated by Lynn Redgrave. Directed by David N. Gottlieb. 1986. (Celebrity cassettes, Hi-Fi mono, 33 min. each, \$19.95 each)

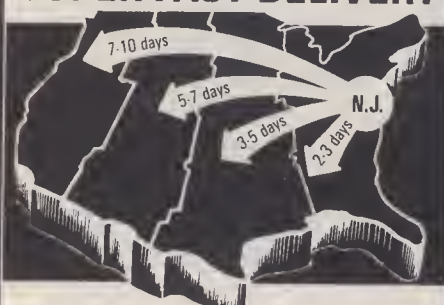
By Elizabeth Crow

You've seen the mothers and fathers before—shivering or sweltering, outdoors in all sorts of weather, holding the hand of a child, struggling to explain the intricacies of a giant backhoe that is leveling a construction site. Or trying to dredge up enough detail to satisfy the persistent questions of a child who wants to know how the Goodyear blimp works. For all of these parents, and for all of their obsessed children, there is now this two-part video production. It provides a satisfying and thorough child's-eye view of fascinating modes of transportation.

Vol. 1 covers a helicopter, a bulldozer, an antique steam locomotive, a hovercraft and a blimp. *Vol. 2*, identical in format, tells about an aerial tramway, a double-decker bus, an ocean liner, a milk truck, a fire engine, a bicycle and a hydrofoil. Both volumes have all the detail children want: how you get in, seat belt requirements, how the engine works, the type of fuel it uses, what you can see from on high, how the craft is steered, controlled or navigated. Since much of the footage was shot in Britain, some of the vehicles (such as electric milk trucks) may seem exotic to American kids. But the videos should be attractive and riveting to preschoolers. And on rainy, steamy or snowy days, they sure beat standing outdoors for an on-site inspection.

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Coming Next To Home Video: The Latest On Videotapes And Discs

COMEDY

AMAZON WOMEN ON THE MOON (1987) A *Groove Tube*-style skitfest, from five directors and countless technicians. With Sybil Danning, Steve Guttenberg, B.B. King and 158 others. Whew. Rated R. (MCA, March 10)

CARRY ON AT YOUR CONVENIENCE (1971) The new Axon Video label has the rights to all the ribald British *Carry On* comedies. (Axon, Feb. 24)

DORF AND THE FIRST GAMES OF MOUNT OLYMPUS (1988) Tim Conway's back on his knees, yukking up an Olympic-sized storm. (J2, March 27)

HBO VIDEO COMEDY CLUB (1988) Comedic types in familiar surroundings. The first three titles: *Howie Mandel—Live from Maui, Reunion—The 10th Annual Young Comedians Special* and *The Rosanne Barr Show*. (HBO, Feb. 24)

MAID TO ORDER (1987) A screwball fairy godmother (Beverly D'Angelo) forces Ally Sheedy to remake *My Man Godfrey*. Rated PG. (IVE, March 10)

THE SUPERGRASS (1987) Nancy told us to just say no. Actually, it's British slang for stoolie. Rated R. (Charter, Feb. 24)

Amazon Danning on the beach.



THE THRILL OF IT ALL (1963) Doris Day gets a job. James Garner drives the car into the pool. Carl Reiner wrote the script. ZaSu Pitts plays the maid. (MCA, March 10)

DRAMA

BATTLE OF THE BULLIES (1983) A nerd's revenge backfires. Bertram Cummings plays the high-school reject; a computer plays his best friend. (New World, Feb. 25)

CASTAWAY (1987) Beautiful, spirited woman answers adventurer's



The Lost Boys argue as only blood brothers can.

ad for a "wife" to spend a year with him on a Pacific island. The adventurer turns out to be Oliver Reed. And he's fat! Urgh. Directed by Nicholas Roeg. Rated R. (Warner, Feb. 10)

MAFIA PRINCESS (1986) A grumbling major domo (Tony Curtis) fights aplenty with his snotty bombshell of a daughter (Susan Lucci). (Vista, March 2)

MATEWAN (1987) In 1920s West Virginia, a coal company and the miners' union cross fire over the workers' heads. With James Earl Jones, Mary McDonnell. Directed by John Sayles. Rated PG-13. (Lorimar, March 2)

QUARTET (1948) Dirk Bogarde and a very young Honor Blackman in an anthology of stories by W. Somerset Maugham, who deigns to make an on-screen appearance himself. (Axon, Feb. 24)

SOONER OR LATER (1978) A 13-year-old discovers makeup, passes for 16, chases after 17-year-old musician (played by then-teen idol Rex Smith). (New World, Feb. 24)

WISH YOU WERE HERE (1987) An English sleeper in which young Emily Lloyd comes of age under David Leland's direction. (Fries, March 18)

HORROR

HELLRAISER (1987) Dilettante messes with unknown, gets flayed to death with meathooks, resurrects as a slimy guy who needs human blood to heal. A cautionary tale directed by Clive Barker. Rated R. (New World, March 8)

IT'S ALIVE III: ISLAND OF THE ALIVE (1987) Yikes, the killer babies have grown up, and they're on their way back. Michael Moriarty and Karen Black play parents. Rated R. (Warner, Feb. 10)

ACTION

NINJA DEATH SQUAD (1982) A "special agent" infiltrates NDS headquarters and causes a ruckus. (Imperial, Feb. 17)

OUTLAW FORCE (1987) L.A. thugs destroy a country singer's family. He goes nuts, packs a gun and seeks revenge. With Paul Smith, Frank Stallone. (TWE, Feb. 12)

ROLLING VENGEANCE (1987) When Don Michael Paul's family is murdered, he gets really mad. So mad that he builds a huge truck and starts running things over. Cathartic? Perhaps. Therapeutic? Maybe. Antisocial? Definitely. Rated R. (Charter, Feb. 24)

STRIKER'S MOUNTAIN (1987) Skiing and helicoptering together. Who's the first actor to come to mind? You're right. This stunt-filled drama stars Leslie Nielsen. (Cinema Group, Feb. 17)



Peebles, Adler: nubile in North.

THE LOST BOYS (1987) Vampire chic among California teens. With the two Coreys, Haim and Feldman. (Warner, Feb. 24)

REST IN PIECES (1987) Not Reese's either. New neighbors face "the bloodthirst of the living dead." With *Star Search* contestant Scott Thompson Baker, Lorin Jean. Rated R. (IVE, March 10)

THE HAMMER

BLACK CAESAR (1973) Fred Williamson is Black Caesar, in an updating of the '30s gangster genre. Fred takes on the Mafia. Rated R. (Orion, Feb. 25)

BUCKTOWN (1975) Fred Williamson is in this movie, as is exploitation queen Pam Grier. This one's about a race war in a corrupt Southern town. Rated R. (Orion, Feb. 25)

HELL UP IN HARLEM (1973) Fred Williamson is Black Caesar once more. Kind of a black *Godfather II*, only the cinematography's not as good. With Margaret Avery. Rated R. (Orion, Feb. 25)

THE MESSENGER (1987) He is Fred Williamson, and no, he's not riding a bike. He's ruthlessly tracking the slimeballs who made his wife a junkie and then killed her. Rated R. (Orion, Feb. 25)

ROMANCE

CRAZY MOON (1987) Kiefer Sutherland's into zoot suits and big bands—not a problem, except this movie isn't a period piece. With Vanessa Vaughan. Rated PG-13. (Nelson, Feb. 24)

NORTHSHORE (1987) Matt Adler pursues Zen surfing and Nia Peebles. Rated PG. (MCA, March 10)

HOW-TO

COOKING WITH BEEFCAKE TOO (1988) *Glory Gong Show* days now long gone. Jaye P. Morgan sautes spinach with near-naked men. (Magnum, Feb. 11)



Animated thugs learn not to ridicule Superman's Best tights.

KID VID

IT'S THE EASTER BEAGLE, CHARLIE BROWN (1974) Snoopy dons rabbit ears. (Hi-Tops, Feb. 26)

MISTER ROGERS: MUSICAL STORIES (1987) Music and virtue from TV's leading neighbor. (Playhouse, Feb. 18)

POUND PUPPIES (1986) The 16-ounce Tonka pooches in three new animated tapes: *In Pups We Trust*, *The Fairy Dogmother* and *Secret Agent Pup*. (FHE/IVE, March 10)

SHIRLEY TEMPLE COLLECTION All 10 of these titles, seven new and three rereleases, now enjoy the aural enhancement of Hi-Fi recording. From 1935: *Curly Top* (based on *Daddy Long Legs*), *The Little Colonel* (with Bill "Bojangles" Robinson) and *The Littlest Rebel* (also with Robinson). From 1936: *Dimples* (with Frank Morgan), *Poor Little Rich Girl* (with Alice Faye, Jack Haley) and *Stowaway* (with Robert Young). From 1937: *Heidi* and *Rebecca of Sunnybrook Farm*. From 1938: *Just Around the Corner* (with Bert Lahr) and *Little Miss Broadway* (with Jimmy Durante, Edna May Oliver). All in B&W. (Playhouse, Feb. 18)

SUPERMAN VS. ATOM MAN (1950) A thrill-packed serial on two cassettes, featuring Kirk Alyn as the Man of Steel. Lyle Talbot is the Atom Man, who's really none other than—well, you'll see. (Warner, Feb. 10)

TEDDY RUXPIN, VOLS. 10, 11 & 12 (1987) Teddy's back, back, back—in *A Royal Adventure*, *Teddy and the Mudblups* and *Win One for the Twipper*. (Hi-Tops, Feb. 26)

THE THREE FISHKETEERS (1987) Dumas-inspired swashbuckling with animated aquatic vertebrates. Hide the tartar sauce. (FHE/IVE, March 10)

TV'S BEST ADVENTURES OF SUPERMAN, VOLS. 3 & 4 (1988) Each cassette contains two *Superman* TV episodes and one *Superman* car-

toon apiece. With George Reeves, Noel Neill. (Warner, Feb. 10)

WESTERN

ULZANA'S RAID (1972) Scout Burt Lancaster leads the cavalry against fierce Apache warrior Ulzana. With Bruce Davison. Music by Frank ("Happy Kyne") DeVol. Rated R. (MCA, March 10)



Shirley Temple as Swiss miss Heidi with Jean Hersholt.

NOW ON LASER DISC

The following titles make their laser videodisc premieres this month. Each listing below includes the title, distributor, price and (in parenthesis) the date of VR's cassette review, plus our star rating and the reviewer's name.

The Buddy Holly Story, Image, \$34.95 (Feb. '88, ★★★ Christgau and Dibbell)
Citizen Kane (special edition), Image, \$19.95 (April '80, ★★★★★ Medini)
Dragnet (1987 version), MCA, \$34.98 (Feb. '88, ★★ Sarris)
Elton John Live in Australia, Image, \$36.95 (Dec. '87, ★★★ Hajdu)
The Fourth Protocol, Image, \$36.95 (Jan. '88, ★★★★★ Langfield)
Gentlemen Prefer Blondes, CBS/Fox, \$34.98 (April '82, ★★★★★ Hemming)
King Kong (1933 version), Image, \$19.95 (April '80, ★★★★★ Trost)
The Hitcher, HBO, \$29.95 (Sept. '86, ★★ Farber)
Malone, Image, \$36.95 (Nov. '87, ★★ Trost)

SCI-FI

IN THE AFTERMATH (1987) A soldier's vivid dreams come to disturbing life on post-WWIII Earth. (New World, Feb. 24)

DOCUMENTARY

ANDREW WYETH: THE HELGA PICTURES (1987) Charlton Heston narrates a tour of the artist's recently unveiled works. Also available on laserdisc. (Videodisc Publishing, Feb. 1)

SONY NATURE VIDEO LIBRARY Three new programs explore odd Australian creatures (*The Survivors*), and aboriginal folk artist named Yurrawalla (*Return to Dreaming*) and Australia's feathered mates (*Land of Birds*). (Sony, March 14)

WRESTLING

G.L.O.W. III (1988) Gorgeous Ladies of Wrestling, that is. Or, Welcome to the World of Hair-Pulling! Part three. (Today, Feb. 29)

SURVIVOR SERIES (1988) Proud American Hulk Hogan takes on Frenchman Andre the Giant and tries

to put a stop to Gallic snobbery once and for all. Team wrestling at its most raucous. (Coliseum, Feb. 2)

MUSIC

MESSIAH (1988) For Easter. Robert Shaw leads the Atlanta Symphony and Chamber Chorus in Handel's oratorio. Soloists include Sylvia McNair, Marietta Simpson, John Humphrey, William Stone. (VAI, March 15)

ROSTROPOVICH—DVORAK AND SAINT-SAENS CELLO CONCERTOS (1982) Cellist Mstislav Rostropovich in two great showpieces, with the London Philharmonic, Carlo-Maria Giulini conducting. (Kultur, Feb. 9)



Hamill and Dr. Forsythe say Stop.

FITNESS

THE BEACH WORKOUT (1988) Top jock David Essel M.S. illuminates the sandy path to pulchritude. (Academy, Feb. 25)

STOP WORKING OUT: SPORT'S MEDICINE FOR THE CASUAL ATHLETE (1988) Dorothy Hamill and hubby Dr. Ken Forsythe propose methods for gain without pain. (Academy, Feb. 25)



RoboCop, Image, \$39.95 (Feb. '88, ★★★ Maltin)
Spaceballs, MGM/UA, \$34.95 (Feb. '88, ★★ Kenny)

New and not reviewed:

Bolshoi's Boris Godunov, Pioneer Artists, \$59.95
Cleopatra (1934 DeMille version), MCA, \$34.98
Creepshow II, Image, \$36.95
Hamburger Hill, Image, \$36.95
The Lady Eve, MCA, \$34.98
Nobody's Fool, Image, \$36.95

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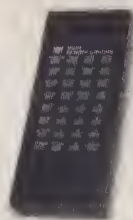
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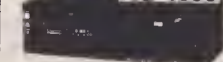
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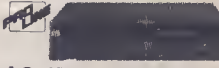
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...HIGH DEF

Continued from page 31

depend on the availability of tapes and discs in the new medium. "ABC and NBC, the terrestrial broadcasters and the cable companies are concerned about high definition coming in from the Japanese on recorded media," says MIT's Schreiber. "My view is that they may not do that." Because of the US dollar's continued plummet against the yen, he explains, exporting HDTV products to the US could be prohibitively expensive for Japanese manufacturers. "They may lose their shirts," he adds. "They're not stupid."

Given the "America is number one!" ethos of the Reagan years, and considering the amount of money at stake (NBC has already sunk \$45 million into ACTV development), it's not surprising that the HDTV controversy has taken on a perceptible undercurrent of xenophobia, with continual references to "Japan Inc." Nevertheless, opponents of NHK's de facto MUSE standard say their objections are based on sound technological grounds, as well as enlightened self-national interest.

"The arguments against [MUSE] are twofold," says Jim Carnes, vice president of the Sarnoff Research Center. "One is economic: The Japanese are ahead on this, so why should we make theirs the proposed US standard? Let's do something where we're equal." Carnes adds a second, more compelling reason—NHK's system scans alternate lines and interlaces them, just as NTSC does, rather than employing more advanced progressive-scan and digital-frame storage.

MIT's Schreiber, who late last year became a one-man lobby against NHK, contributes another argument: "It's a very important symbolic step. Voting for that system as a production standard... means that we accept the Japanese scenario. If we vote against it, it means we're going to do our own TV thing." But Schreiber concedes he's probably fought a losing battle. "The equipment suppliers don't care," he says, "as long as they make the equipment."

How is all this likely to be played out? Despite the pressure from the Japanese, the FCC probably won't set a broadcast standard before the end of 1989. Actual broadcasts aren't likely to start before 1991 or 1992—and then there's the question of how quickly broadcasters will adopt whatever standard is chosen.

If the history of stereo TV is any indicator, it will be slow going until HDTV becomes a competitive factor among broadcasters. But at least one broadcast industry executive says privately that his peers are more excited about HDTV than about any technological development in recent memory. And in the words of the FCC's Hassinger: "A good new idea will shove aside old ideas. That's what it comes down to." □

...OH, CAROL!

Continued from page 43

Nora Desmond: "The Eulogy" (*Program No. T702*) Burnett's takeoff of the Gloria Swanson role in *Sunset Boulevard* generated enough fan mail that the character of a paranoid, delusional, faded silent-movie star became a recurring feature of the series. In this one, reclusive Nora, suffering from a cold, exhumes the death scene from one of her old movies. Faithful Max (Korman doing an Erich von Stroheim turn) makes the funeral arrangements, hiring Georgie Jessel (John Byner) for the eulogy.

Carol and Sis: "The Drinkers" (*Program No. T805*) Carol and Roger (Burnett and Korman) try to hide their tipsiness from each other. Carol, an adept rubber-legged drunk of the Leon Errol School, high-steps over the coffee table before landing on the couch. Roger mistakes the closet for the elevator and emerges sheepishly, "Wrong floor."

Stella Toddler: "Up Your Income" (*Program No. T818*) Nobody has ever quite had both the physically and facially expressive range of Burnett when she is being knocked for a loop. Her arms, legs and eyebrows flail in opposite directions—but in sync. Roused from a sound sleep in a TV studio audience, the prima ballerina of the pratfall, Stella Toddler, becomes a contestant on "Up Your Income." Korman is particularly unctuous as the gushy emcee.

The Old Man: "The Oldest Living Conductor" (*Program No. T710*) Tim Conway is at his dithering, doddering best as the Old Man, driving Korman to distraction. As the "Oldest Living Conductor," he can barely lift his baton except to swat at flies to the strains of Tchaikovsky's *1812 Overture*.

Movie Parody: "Went with the Wind" (*Program No. T002*) The real question in choosing a Burnett movie parody is which female star of '30s or '40s Hollywood would you most relish seeing Carol rip apart? Joan Crawford in "Mildred Fierce" or "Torchy Song"? Bette Davis in "Putrified Forest" or "A Swiped Life"? Barbara Stanwyck in "Double Calamity"? I'll take Vivien Leigh in "Went with the Wind." All the characterizations, especially Korman's squinting, swaggering Rhett Butler are first-rate, and this sketch includes one of the series' comedy gems when Burnett, as Starlett, makes a grand entrance wearing a gown made from drapes, with the curtain rod still intact.

Single Sketch: "Small Office" (*Program No. T923*) An understated study in comic choreography. Working side-by-side in a cramped office for 20 years, two veteran accountants (Burnett and Korman) have created a precision system of complementary movements to make do with the tiny space. When Harvey calls "Files," Carol ducks as the drawer springs out with

a vengeance. But a new man (Conway), out of step with their rhythms, gets hilariously tangled up.

EPISODE GUIDE

□ **T601.** Steve Lawrence, Paul Sand. A shy young man (Sand) tries to learn self-confidence from a record. "The Putrified Forest" chops down Bogart's *The Petrified Forest*.

□ **T602.** Joel Grey, Cass Elliot. A salute to foreign films includes a takeoff on a dubbed *Never on Sunday*, in which the dialog doesn't quite match the action. The wife of a political candidate fills in for her laryngitis-stricken husband during a TV debate.

□ **T603.** Carl Reiner. A novelist's characters come to life. "The Plot to Hurt Hitler" conforms with the nonviolent television code and tickles the Fuehrer to death.

□ **T604.** Anthony Newley, Bernadette Peters. Stella Toddler lays the cornerstone at a new municipal theater—on top of herself.

□ **T605.** Burnett is a housewife obsessed with the stories of movie stars she reads about in the tabloids.

□ **T608.** Jack Gilford. In "Carol and Sis," Carol believes that Sis has been kidnapped and that a man collecting for a charity fund is demanding a ransom.

□ **T609.** John Davidson, Ruth Buzzi. Zelda and frumpy Gladys Ormphy disturb the studio audience of *The Carol Burnett Show*. A woman from the audience fills in for a missing ballerina in "The Ham Actor."

□ **T610.** Jerry Stiller, Anne Meara. Errant do-gooder Mary Worthless (Burnett) wreaks havoc on a happily married couple.

□ **T611.** Nora Desmond exterminates the ad executive who has asked her to do a commercial for a bug spray. "The Oldest Living Galley Slave."

□ **T612.** Steve Lawrence, Lily Tomlin. The Godfather (Lawrence) can't get any privacy on his honeymoon. "Caged Dames" spoofs women-in-prison movies.

□ **T613.** Vincent Price. A horror movie revue. "George and Zelda" gambling on a riverboat. Carol thinks Sis is pregnant.

□ **T614.** Steve Lawrence. Charo (Burnett) is the guest on a talk show.

□ **T616.** Ruth Buzzi, Jack Gilford. A visit with Snow White and Prince Charming after 15 years of a less-than-storybook marriage.

□ **T617.** Kaye Ballard. A dimwitted service station attendant detains a bank robber who wins a gas-company-sponsored trip to Hawaii.

□ **T619.** John Byner. "The Old Folks" have a garage sale. It's "The Ransom of Red Chief" when Alice Portnoy is kidnapped.

□ **T620.** Valerie Harper. A miscast Charo (Burnett) rewrites the dialogue to fit her accent in "The Ham Actor."

□ **T621.** Ken Berry, Eydie Gorme. A salute to RKO features Burnett as Esmeralda and Korman as Quasimodo in "The Hunchback of Notre Dame."

□ **T622.** David Hartman, Paula Kelly.

- Nora Desmond makes a scene in a restaurant. "This Is Your Lifetime" catches up with a former beauty queen now weighing in at 250.
- **T623.** William Conrad. An amalgam of TV parodies includes "Broad" (*Maude*), with Isabel Sanford playing the maid.
 - **T624.** Amnesia victim Korman (as Ronald Colman in "Rancid Harvest") gets smacked in the head repeatedly.
 - **T664.** A WWII paratrooper without a parachute. "The Ham Actors'" TV debut.
 - **T701.** Charo. A family magazine reporter (Conway) interviews the real Charo and "her mother" (Burnett in her Charo character).
 - **T702.** Helen Reddy, John Byner. Nora Desmond writes her own eulogy.
 - **T703.** Jim Nabors. Kung fu master Korman instructs Yung Fool (Nabors).
 - **T704.** An airline security guard destroys a boarding passenger's suitcase.
 - **T705.** Gloria Swanson. The elevator operator rates an invitation to dinner with Carol and Sis.
 - **T706.** Paul Sand, Eydie Gorme. A parolee's efforts to stay out of trouble are not abetted by his obnoxious girlfriend.
 - **T707.** Jack Weston. A dowdy Burnett sings "The Lady Is a Tramp" a la Cher.
 - **T708.** John Byner. Carol and Sis hold a group encounter session. A court stenographer editorializes during a trial.
 - **T709.** Steve Lawrence. "Double Calamity" gives the movie *Double Indemnity* the double whammy.
 - **T710.** "The Oldest Living Conductor." Three's a crowd when the drunk leading lady and her understudy insist on playing the same part, at the same time.
 - **T711.** The Hong Kong flu strikes Carol and Sis. Unrequited love suffers in a takeoff on *Back Street*.
 - **T712.** Ruth Buzzi, Richard Crenna. A salute to bad girls of the movies includes Carol in "Born to Be Rotten."
 - **T713.** Anthony Newley, Dick Martin. "Miss Marple Screams Bloody Murder." A sour apple at a singles bar.
 - **T714.** Steve Lawrence. Conway goes ape and makes a monkey out of Burnett after he gets bitten by a chimpanzee.
 - **T715.** Paul Sand. Two sketches about weddings: in one, Burnett can't stop kissing the men in the receiving line; in the other, a divorced couple help a young couple make wedding plans and end up back together.
 - **T716.** Carl Reiner. A wisecracking comedienne (Burnett) and her husband (Korman) seek help from a counselor (Reiner).
 - **T717.** Steve Lawrence. A pantomime about a couple who work separate shifts.
 - **T718.** Joel Grey, Vincent Price. A nosy switchboard operator at the Sump Pumper's Convention listens in on the guests.
 - **T719.** Bernadette Peters. A two-man (Korman and Conway) Japanese sub on a mission to sink Cleveland.
 - **T720.** A housewife hears about her husband's affair on a radio call-in show.
 - **T721.** Steve Lawrence. Phony escape artist "Daughter of Houdini." In-fighting at the PTA drama auditions.
 - **T722.** Roddy McDowall. Prodigal younger brother Phillip visits "The Family."
 - **T723.** John Byner, Francine Beers. An escaped thief and his gun moll take cover in a roadside diner as cook and waitress.
 - **T724.** A woeful drunk (Burnett) harangues a customer at a bar. "The Old Folks" wait for their gasoline ration.
 - **T801.** John Byner, Kenneth Mars. Burnett decks Mars when she gets double-crossed in a crisscrossed romance.
 - **T802.** Jack Weston, Michele Lee. A hospital patient believes he's dying when he sees his nurse crying, but she's blue because her doctor boyfriend has left her.
 - **T803.** "The Family" is brimming with brotherly love—for 30 seconds.
 - **T804.** James Coco. A debutante with a fatal disease finds true love too late with a debonair murderer during a '30s-style luxury cruise.
 - **T805.** Steve Lawrence. Nora Desmond gets roasted. Carol and Roger Bradford (Burnett and Korman) try to hide their tip-siness from each other.
 - **T806.** Telly Savalas. A takeoff on the Casbah's *Pepe le Moko*.
 - **T807.** Eydie Gorme, Rich Little. A furious couple break everything in the house while celebrating their anniversary.
 - **T808.** Alan King. Two old Hollywood stars meet at the Walk of Fame.
 - **T809.** Helen Reddy, John Byner. "The Family" ends up sorry it played the board game Sorry.
 - **T810.** A thoroughly domesticated lion (Conway) clings to his comfortable surroundings rather than go free.
 - **T811.** Don Provolone (Lawrence) blackmails Marian on the soap opera "As the Stomach Turns."
 - **T812.** Ken Berry, Carl Reiner. Carol as Nora Desmond in a parody of disaster movies.
 - **T813.** Alan Alda. It's anything but merry during the Christmas season when "The Family" exchanges presents.
 - **T814.** Joan Rivers, Vincent Price. Alice Portnoy blackmails a famous author.
 - **T815.** A butterfingert busboy (Conway) is promoted to chef.
 - **T816.** William Conrad. Mama has a gentleman caller—but not for long once "The Family" meets him.
 - **T817.** Rock Hudson, Nancy Walker. A musical about the ups and downs of a husband-and-wife vaudeville team.
 - **T818.** Pointer Sisters. Stella Toddler gets blown away on "Up Your Income."
 - **T819.** Mama becomes a rolling terror when she's confined to a wheelchair.
 - **T821.** Roddy McDowall. "The Family" goes Hollywood while visiting Phillip.
 - **T822.** Steve Lawrence, Sally Struthers. Speakeasies and gangster movies get the twice-over in "The Boring Twenties."
 - **T823.** Jean Stapleton. "Alice Blue Gown" sings. "The Old Folks" celebrate another anniversary.
 - **T824.** Eunice and Mama fight in Ed's store. "The Oldest Living Clock Maker" drives a customer cuckoo.
 - **T853.** A philandering husband (Korman) produces a convincing cast of characters to support his alibi.
 - **T863.** Alan Alda. A shy boyfriend becomes a passionate lover.
 - **T901.** Sammy Davis Jr. A surly stewardess (Burnett) on a no-frills airline.
 - **T902.** Roddy McDowall. Burnett pelts *The Little Foxes*. A macabre skit about how laughter ruins a marriage proposal.
 - **T903.** "The Hollow Soldier" refuses the king and queen entry to their palace.
 - **T904.** The fortunes in a cookie come true. Conway and Korman take a splash at Jacques Cousteau.
 - **T905.** Cher. A Plain Jane gets mauled by the beautiful wife of a society gent.
 - **T906.** Jim Nabors. "The Hollow Soldier" wants a blue pony instead of a medal.
 - **T907.** Analysis reveals that the psychiatrist himself was responsible for his patient's childhood trauma.
 - **T908.** A wisecracking bartender wins over a heartbroken customer.
 - **T909.** Maggie Smith. "The Family" is summoned to a PTA meeting.
 - **T910.** Maggie Smith. "Jowls" puts the bite on *Jaws*.
 - **T911.** Betty White. "The Family" celebrates Mama's birthday.
 - **T912.** Eydie Gorme. A customer returns a plant that fights back.
 - **T913.** Steve Lawrence. Stella Toddler returns a pair of slippers to the "Oldest Living Shoe Salesman" (Conway).
 - **T914.** Slow-burn artist Korman ignites when a noisy friend interrupts his speech.
 - **T915.** A meeting between two generals precipitates the Russo-Japanese War.
 - **T916.** Rita Moreno. A bank robber and his trainee (Korman and Conway) test the mettle of a bank teller and her trainee.
 - **T917.** Steve Lawrence. A career-minded couple cannot jibe their schedules.
 - **T918.** Burnett vamps as twin sisters spoofing Bette Davis' *A Stolen Life*.
 - **T919.** "The Pigeon Lady" offers a bird-brained solution for world peace.
 - **T920.** "The Family" wins a free dinner at an expensive restaurant.
 - **T921.** Joanne Woodward. A school chum liberates Eunice for a day.
 - **T922.** Dick Van Dyke, Tony Randall. A rookie encyclopedia salesman (Van Dyke) has a brush with death.
 - **T923.** Jack Klugman. An orchestrated piece about workers in cramped quarters.
 - **T924.** In "The Family," Ed tries to take Mickey Hart to the hardware convention in Chicago until Eunice finds out.
 - **T971.** Mr. Tudball once again fails to teach Mrs. Wiggins the intercom system.

□ **T973.** A would-be cat burglar (Conway) bungles a diamond heist.

□ **T001.** Madeline Kahn. Despite sneering from "The Family," a famous actress rehearses Eunice for a part.

□ **T002.** Dinah Shore. The Civil War is swept under the rug in "Went with the Wind." (Shore plays Melanie.)

□ **T003.** Sammy Davis Jr. A little Lord Fauntleroy (Davis) makes trouble for the slaves on a Roman galley.

□ **T004.** Jim Nabors. Carol spoofs Norman Lear's *Mary Hartman, Mary Hartman*.

□ **T005.** Steve Lawrence. "The Great Stinko" gets a lesson in heckling.

□ **T006.** "Natural Velvet" makes horse-meat of *National Velvet*.

□ **T007.** Roddy McDowall. A documentary producer brings his equipment into a hospital's operating room.

□ **T008.** A phony whiplash victim (Korman) suffers the consequences.

□ **T009.** Burnett does a mean Joan Crawford in "Mildred Fierce."

□ **T010.** "The Perfect Crime"—a British parlor mystery with a twist.

□ **T011.** Alan King. A first-time patient ends up consoling a psychiatrist.

□ **T012.** Betty White. A saloon wisenheimer gets conned many times over by a counterfeit bill.

□ **T013.** Mr. Tudball takes the permanently out-to-lunch Mrs. Wiggins out to lunch for National Secretary Week.

□ **T015.** An overly doting husband causes his fruitcake wife to check back into the sanitarium.

□ **T016.** Glen Campbell. An Ionesco-like sketch about letters of complaint to the manufacturer of decidedly *non-durable* goods.

□ **T017.** A scheming woman's plans to get invited to a party next door backfire.

□ **T018.** Rock Hudson. Married newscasters (Burnett and Hudson) air their dirty laundry during their reports.

□ **T019.** "The Ham Actors' " egos are bigger than usual during a performance at the huge Astro Bowl.

□ **T020.** Starstruck Eunice's failure to win on *The Gong Show* reverberates at home.

□ **T021.** Marian's daughter, presumed dead, shows up in Canoga Falls with new bionic parts.

□ **T022.** A desert wanderer enjoys a seductive mirage that may or may not be real.

□ **T023.** Neil Sedaka. An IRS inspector goes over the returns of the guy (Korman) who tried to pick her up at lunch.

□ **T052.** "The Oldest Living Butcher." Trouble with an uncooperative vending machine.

□ **T054.** TV addicts Carol and Roger Bradford (Burnett, Korman) are brought back together only to pursue their separate channels.

□ **T059.** Carol and Roger boast about their sexual conquests from the previous evening's party—with a twist ending.

□ **T067.** Carol reprises her Joan Crawford impression in "Torchy Song."

□ **T072.** Ken Berry. "Babes in Barns" parodies "let's-put-on-a-show" musicals.

□ **N101.** Petula Clark. Carol and Sis vie for the attention of Jim the elevator boy.

□ **N102.** Ken Berry, Jack Weston. A doctor and nurse debate their divorce during an appendix operation.

□ **N103.** Paul Sand. Two astronauts quibble about a party back on Earth.

□ **N104.** Paul Sand. The daily woes of a beleaguered housewife.

□ **N105.** Richard Crenna, Ruth Buzzi. A cop show spoof, "Adam and Eve 12." A game show spoof, "Celebrities and Peasants."

□ **N106.** Dick Martin, Anthony Newley. Stella Toddler leaves her mark on the sidewalk at Grauman's Chinese Theatre.

□ **N107.** Steve Lawrence. Carol as the obese wife of a TV exercise-show host.

□ **N108.** Vincent Price. Spoiled-brat actress

Rhoda Dimple (Burnett) gets her close-ups.

□ **N109.** Eydie Gorme. A gypsy fortune teller's predictions come to life.

□ **N110.** James Coco, Nancy Walker, Rock Hudson. A neurotic mother cannot bear leaving her baby with a sitter.

□ **N111.** Tom Smothers. "The Family" visits a sick friend and makes him sicker.

□ **N112.** Steve Lawrence, Maggie Smith. A blind date is mistaken for an undercover cop on a stakeout.

□ **N113.** Joan Rivers, Vincent Price. "The Old Folks" are split over X-rated movies.

□ **N114.** William Conrad, Alan King. Patient-and-wife swapping between two golf-buddy doctors.

□ **N115.** Battling sexes in the boxing ring.

□ **N116.** Bernadette Peters. A pantomime set in a movie theater.

□ **N117.** Sammy Davis Jr., Cher. "Shampoo" is washed, rinsed and hung out to dry on "As the Stomach Turns."

□ **N118.** Shirley MacLaine, the Pointer Sisters. Competitive Little League mothers.

□ **N119.** Maggie Smith. "The Ham Actors" in "Travels with My Mother."

□ **N120.** Bernadette Peters. A wounded bank robber (Korman) shoots himself up with Novocain.

□ **N121.** "The Hollow Soldier" courts the princess (Vicki Lawrence).

□ **N122.** Steve Lawrence, Eydie Gorme. A salute to Universal Studios.

□ **N123.** The wife of a senator has a penchant for pulling Harpo Marx-like pranks.

□ **N124.** Betty White. Mr. Tudball teaches Mrs. Wiggins how to gamble—and loses.

□ **N125.** Alan King. A 15½-minute mini-series, "Rich Lady, Broke Lady."

□ **N126.** Two nerds pawn themselves off as movie moguls to pick up innocent new arrivals.

□ **N127.** Steve Lawrence. Despite their charade as hot-tempered boozers, a couple is selected to be guardians of their friend's bratty kids.

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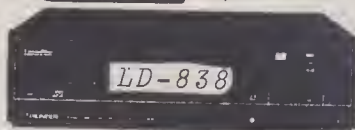
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Sports Tapes: Rx For Football Withdrawal

By Hildy Johnson

A vast and numbing emptiness has spread across the land. Grown men, pathetic shadows of their former selves, spend their Sundays lost in a dull stupor, staring blankly at the Icelandic Hod Hurling Championships on ESPN. By Monday night the worst cases have progressed to a state of delirium; they sit transfixed before the screen, remote controls clenched in palsied death grips as they click endlessly through the channels, searching, searching, searching...

Withdrawal can be an ugly sight. But, as with any addiction, brutal honesty is the only fair way to deal with the addict—even if the addict is you. So draw up your courage, look at yourself in the mirror and face up to this cruel, inescapable, fact: Football season is over. That's right, over. Finito. Finished. Kaputski. Dead as a mackerel. What's more, baseball doesn't begin 'til April. It's time to get on with your life. Respect yourself! Be somebody! Just say no!

But while you're adapting to your new football-free lifestyle, you may feel the need for just an occasional, teeny-weeny hit of sports video—not a full-scale binge, mind you, but a brief, therapeutic session to help you keep your equilibrium. And that's perfectly all right. After all, if God hadn't intended man to watch sports video, he wouldn't have given us the VCR. In fact, to help you in your recovery, I've put together a list of the sports tapes doctors recommend most for football withdrawal. Save them for a Monday night.

The John McEnroe Story: The Rites of Passage (*Lorimar*) A Portrait of the Tennis Player as Young Superbrat, this 90-minute documentary on McEnroe is rife with memorable moments, particularly his mom's admission that she would have preferred a more well-behaved son...like that nice Arthur Ashe.

Olympia: Parts 1 & 2 (*International Historic Films*) The 1936 Berlin Olympics' Greatest Hits, including Jesse Owens taking three gold medals, Adolph Hitler seething as a result, the myth of Aryan superiority going down the tubes, and director Leni Riefenstahl's perhaps too lovingly photographed tributes to (mostly) male bodies.

Sugar Ray Robinson: Pound for Pound (*VidAmerica*)

The great middleweight's Greatest Hits, including victories over Rocky Graziano, Carmine Basilio and Jake (Raging Bull) LaMotta. "I was the greatest heavyweight champion of all time," Muhammad Ali says here, "but Sugar Ray was the best fighter of all time." Watching the ring footage assembled on this tape, you'll have no cause to doubt him.

North Dallas 40 (*Paramount*) Nick Nolte, as an over-the-

hill football star, pops pills, guzzles beer, abuses Mac Davis (good move) and gets all the funniest lines in a movie that Leonard Maltin rightly calls "the best gridiron film ever."

The Boys of Summer (*VidAmerica*) Return with us now to those thrilling days of yesteryear when Dem Bums ruled Brooklyn, and the scorecards at Ebbets Field featured names like Pee Wee Reese, Roy Campanella, Jackie Robinson, Duke Snider and Preacher Roe. A nostalgic documentary look at baseball as it used to be, based on the superb Roger Kahn book of the same name.

Chariots of Fire (*Warner*) Sensitive Ben Cross, playing a runner at the 1924 Paris Olympics, confronts anti-Semitism, class prejudice and

the keyboard music of Vangelis in a *Masterpiece Theater*-like look at the track-and-field set.

NFL Follies Go Hollywood (*NFL Films*) Various real football players fall down, bump into things, and generally make buffoons of themselves in candid footage proving that even those genetically engineered to play the game and pull six-figure salaries can look just as dumb as the rest of us.

The Pride of the Yankees (*CBS/Fox*) Gary Cooper, who looked more like Lou Gehrig than Lou Gehrig, and Teresa Wright, who didn't, score in this heart-tugging bio-pic of the legendary Yankees star. Not as bizarre as Anthony Perkins in *Fear Strikes Out*, but excellent nonetheless. If this picture doesn't induce a few tears, I don't want to know you. □

Hildy Johnson, VR's roving sports and snack-food correspondent, is currently investigating video deprivation at New York's Bellevue Hospital.



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